





High quality, engaging Digital Publishing is often difficult, time consuming, and expensive.

That is all about to change...





More than the evolution
of digital publishing.

Welcome to the home
of **PER technology**.

The future of how we
Publish, Engage & Reward.



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VersoView

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IT STARTS WITH A STORY

Stephen Peaple and Julian Jordan co-founded Agency Fish – an award-winning global publisher which has been trading for over 25 years.

Fish was founded in the early 1990s as one of London’s first web and multimedia agencies. We worked with Viacom on the development of Blockbuster Video’s in-store, internet-linked, touch-screen kiosks and their first pan-European web presence, as well as supporting Sky TV and NDS Group with their internet development.

Fish then developed a publishing arm focusing on airlines and corporate customer magazines. In 2003 we broke the mould with our approach, aligning editorial content to companies’ brand values, making Agency Fish one of the world’s first Content Marketing publishers, and recognised by the Content Marketing Association UK.

Stephen and Julian have now seen a new business opportunity that disrupts the global publishing business, across the full gamut of the industry, including high-street publications, corporate communications, niche magazines, and fanzines.

Our new business application, VersoView, features a proprietary publishing App combining AI and an OpenView module. The result is a unique product which offers companies a new, automated process of converting their magazines and printed material to Android/iOS Apps, building communities, and generating revenue while saving on the cost of print and distribution.

One of the key differentiators of VersoView from every other digital publishing product is that we are using our proprietary AI to convert magazines into an aesthetically beautiful, readable format. Publishers do not need to reformat their content – such as Apple’s JSON or ANF – nor do users have to employ complex CRM or DAM systems.

For revenue generation, we’ve integrated the two most successful revenue streams into our core – a mix of two of digital technologies’ most successful applications – advertising and subscriptions. Powered by our native \$VVT – which we minted in December 2020 – alongside Social Tokens, Rewards and perpetual staking.

Utilising the blockchain, digital editions are verified and owned. They can be limited, collected, and resold.

Stephen and Julian see a digital publishing marketplace ready for disruption; it is broken, disjointed, confused, and unsure of the future. Design agencies, publishers and corporates are looking for a platform that satisfies their clients’ and publication needs.

As publishers of corporate internal and customer magazines for over 25 years, we are focusing on a market that is 1000x wider, deeper and larger than the current retail market, a market that is not wholly centred on advertising and subscriptions, but also about communicating with employees and stakeholders, connecting with customers, and highlighting clients’ associated services.

As a tech and publishing company, Agency Fish saw a gap in the market for a digital platform that would serve their corporate customers, and so we developed VersoView.

Agency Fish has been developing the VersoView application since 2019, and are currently integrating our patent-pending AI into our beta. At launch, we will be showcasing a diverse set of publications from corporations, clubs, content creators, brands, and more.

VersoView is the user-friendly, publish-everywhere solution that publishers, corporates, readers and writers have been waiting for, and the VersoView AI driven OpenView makes for one-click conversion and a beautiful reading experience. Welcome to the new world of AI-enhanced digital publishing.

www.versoview.com



WHAT IS VERSOVIEW?

VersoView is an engagement and rewards platform hosting branded DeFi ecosystems.

Brands, businesses, educational partners and publishers can host and engage their communities around their content and reward them with branded **Social Tokens** within the VersoView ecosystem.

Our VersoView application and patent-pending AI web-app is the gateway through which thriving communities are created, facilitated, and rewarded.

As the lifeblood of the VersoView platform, the **VersoView Token (\$VVT)** is the multi-functional, deflationary currency that fuels the ecosystem.

VVT is used for payments within the ecosystem and acts as a staking mechanism for minting branded Social Tokens used within communities built around publications, corporate reports, educational material, brands or product stories.

Be part of this story.



VERSOVIEW

VersoView features a proprietary publishing application which combines our AI technology and blockchain integration into a unique product.

This offers companies a new, automated process for converting their printed material to web and Android/iOS App content, building, engaging and rewarding communities, and generating revenues from products, services and advertising.

One of the key differentiators of VersoView is our **patent-pending AI technology**, which seamlessly converts magazines, corporate communications and other print and digital material into aesthetically beautiful and readable formats without the need for costly and time-consuming manual editing.

- **Easy to use**
- **Builds communities**
- **Rewards and engages readers**
- **Generates revenues**

IN CONTEXT

With globalization, customers have new expectations, with disruptors and relationship-makers at the core of the new economy. For ease of reference, VersoView can be seen in the following context:

- *Medium.com*'s approach to the reader experience. Beautifully-presented, Medium 3.0
- Telegram's approach to the discussion – comment and share in defined user-groups
- Wix's approach to publishing. Simple to build. Add API modules as required
- Google's approach to analytics – understand your audience, increase readership
- Patreon's approach to funding communities – managed pool of VVT
- Google/FB approach to monetization – serve targeted ads



Disruptor – it’s not the tech, it’s the interface.
Archos Jukebox MP3 player, released in 2000, and 2001’s Apple iPod

THE PROBLEM

Blockchain – The Problem

Technology evolves, technology is presented, and technology is not mass adopted. It takes a company to arrive that understands the problem, understands why the technology is not being used, and how to redevelop the tech so that it is easy to use and can enrich the lives of the user.

It’s not the tech, it’s the interface/ on-ramp.

As an example: when portable MP3 music players were launched in 1997, these innovative devices were complicated to use, with product design and UI overlooked in favour of the technology. The technology was not embraced by the masses until 2001, when Apple combined the iPod, with its innovative scroll wheel and UI, along with the integrated iTunes platform.

Blockchain technology is superb but the on-ramp is difficult to navigate; Fiat on-ramps, wallets, KYC vs peer to peer accounts, gas fees, volatility and decentralization risks all pose high barriers to entry for corporations and brands.

Similarly, digital publishing and rewards programs have not yet evolved.

Publishing – The Problem

Publishing includes magazines that continue to thrive but includes so much more... Monthly newsletters, blogs, ebooks, short stories, research, educational material, written templates, zines, financial reports and even marketing emails and texts. Companies, brands, traditional publishers, and education providers are publishing more than ever before.

They create billions of pages of content every year.

Publishing internal and external publications in both print and digital formats currently lack an easy one-click, upload and publish to all formats system. The conversion of those electronic and digital materials to branded Apps is either complicated and expensive or low cost and disappointing.

The current market offers free ‘flip-books’ which have a very poor user experience; you have to pinch and zoom in, then out. The alternative is to spend tens of thousands to millions of dollars on services, software and staff. Publishers must choose between ‘experience light’ or ‘resource-heavy.’

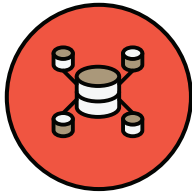
Users are largely unable to comment, instigate or participate in any debate on the content that they collectively enjoy – except to languish in ad hoc ‘reader’s letters’. Publishers not on the resource-heavy platforms (that they can’t possibly afford) have little feedback or rich data on how their content is enjoyed; data that might open up opportunities for them.

SMEs, corporations and publishers do not have the time, resources or finance to build and maintain complex Content Management Systems (CMS) integrated with Digital Asset Management (DAM) that are required to publish content to multiple platforms such as Apple News+.

From small businesses to enterprise brands, there is a disconnect over what to do with an ever-increasing historic inventory across a number of different platforms, hence PDF download pages, which themselves lead to poor user experience.

Our clients demand a solution and, with 25 years in publishing, we have come to realize that the solution does not exist.

THE PROBLEMS



BLOCKCHAIN ON-RAMP



HIGH COST OR LOW QUALITY



LOW ENGAGEMENT



OUTDATED REWARDS

Engagement – The Problem

Humankind is steadily migrating to digital platforms. Facebook, Instagram, Medium, Telegram, WeChat, WhatsApp; we are all moving online into these digital communities, and consuming digital content at an ever-increasing pace. Logic would suggest that engagement is going up. The fundamental problem is that the reverse is true. Corporates and publishers alike have seen marked declines in their ability to engage and maintain the engagement of their client base, and this translates directly to a reduction in revenue.

We have to ask ourselves: why? Why is that happening? How is it possible that in an accelerating digital world where people are stuck at home, stuck on their phones and their computers, we’re seeing less engagement with the brands that matter to them? It is because of the quality of content and the quantity of content. The current digital media landscape is rife with low quality, high-velocity content and distracts users from their preferred interests and the quality content available to them.

Rewards – The Problem

Not *another* rewards program App on the home screen, or little cardboard card taking up space on desks and car dashes, in purses and wallets. “Buy nine coffees and get the 10th free!” That 10th coffee for free has now changed to a free cake with a bagel and a drink, so the nine previous coffee purchases are now void. At the onset of Covid, Norwegian Airlines put its own rewards system on hold, even though they were still partially operational. Same flight route, higher cost, more risk, yet no rewards.

Current rewards programs are cluttered, one-dimensional, non-transferable, highly centralized and subject to expiry.

Consumers largely understand that they are unlikely to get anything of value from the points systems available to them currently and are generally unaware of actual reward values. They suffer from rewards fatigue and apathy. Customers are increasingly smarter, yet rewards are still stuck in the same cycle.

On average a single credit-card point or mile is worth one cent, yet 45% of consumers believe they are worth more, with 18% believing the worth to be at least 100 times that value. With programs such as Fivestars, Nectar, and Air Miles, the rewards can change, and thus no longer have the same value.

The digital publishing marketplace is ready for disruption.

With more than two decades in tech publishing, we could not find a digital platform that would serve our consumer and corporate customers. So we developed VersoView.

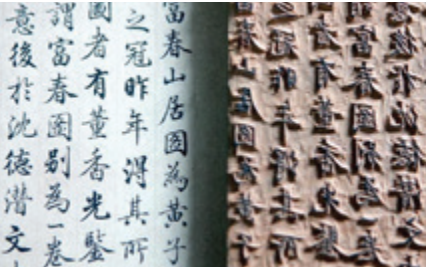
THE VISION

- To be the low friction bridge between the traditional business world and blockchain.
- To be the world’s central hub for corporate and retail digital publishing.
- To make the digital reading experience both user-friendly and beautiful.
- To connect the right audiences with publishers’ best content.
- To facilitate the growth of engaged and incentivized blockchain-powered communities developed around our clients’ publications, brands and organizations.
- To engage groups of publishers and readers and reward them both for their meaningful contributions and interactions.
- To offer a comprehensive revenue platform for content creators, publishers, and readers that rewards them for quality content, advertising, digital views, and subscriber loyalty.
- To establish a platform that uses traditional publisher demographics to recommend content, drive sales and encourage discussion and discovery.
- To create a trusted platform – data is gathered and anonymized to improve services without compromising individual privacy. To allow users to control and monetize their personal data.

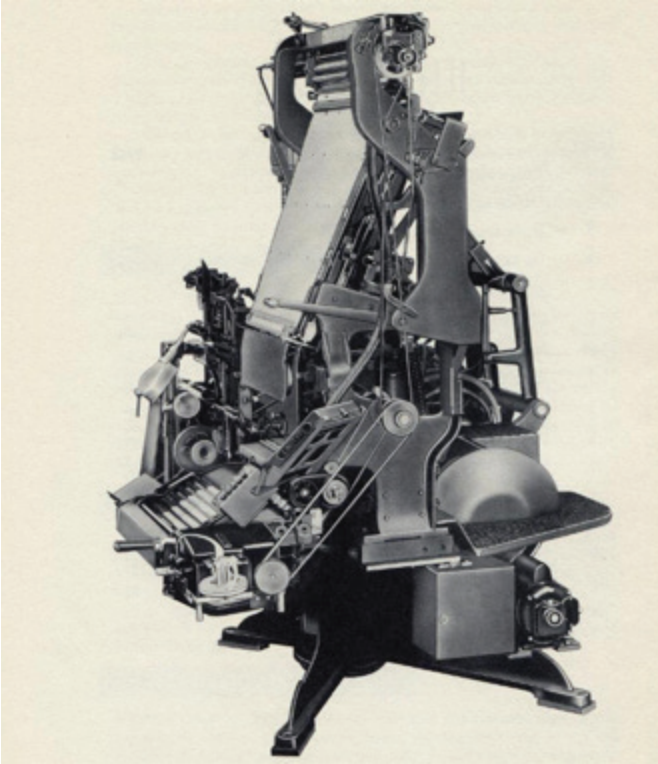
PUBLISHING IS THRIVING



The Linotype machine (right) was a hot metal typesetting machine, invented by Ottmar Mergenthaler in 1886. It was the first device that could easily and quickly set complete lines of type for use in printing presses, revolutionizing the art of printing.



Early Chinese block printing



© History of Linotype, by Frank Romano/ RIT Press

PUBLISHING

‘publishing’ – *the occupation or activity of preparing and issuing books, journals, and other material for sale.*
– Oxford Languages

Publishing exists to provide information to the public. Traditionally this was primarily achieved through the creation and distribution of printed materials such as newspapers.

While Gutenberg is known as its father, printing has its origins in China during the Song Dynasty (960-1279 AD), when entire pages of books were produced as single pieces. Letters were carved from blocks of wood (backwards), then inked and pressed onto paper. The Tripitaka Buddhist canon, *Kaibao zangshu*, was created over 10 years around 970 AD, using 130,000 blocks (one for each page).

A copy of the *Tripitaka* found its way to Korea under the rule of the Goryeo empire (for whom the country is now named), which further developed the technique, and created *Tripitaka Koreana* – its 81,258 24x70cm carved blocks remain intact 750 years later at a temple in Haeinsa.

In 1234 AD, Korean minister Choe Yun-ui was put to task to print another Buddhist text, entitled *The Prescribed Ritual Text of the Past and Present (Sangjeong Gogeuem Yemun)*. The extent of this volume eclipsed even the *Tripitaka*, so Choe Yun-ui created a method for minting bronze coins into 3D characters which were then arranged in wooden frames, allowing him to re-use pieces. He finished this in 1250 AD, 200 years before Gutenberg.

Johannes Gutenberg’s invention used Yun-ui’s moveable type in parallel with a ratchet mechanism taken from European olive and wine presses – which allowed for paper and ink to be swiftly processed, and for mass printing and publishing to occur for the first time.

While the Koreans focused on vast titles for nobility, Gutenberg’s press was used for bibles and other texts that were then seen and used by the wider public. However, even Gutenberg’s process was slow, and creating books was exceptionally expensive.

With advancements in technology, publishing has expanded to levels Gutenberg could not imagine. The first magazine was published in Germany in 1663, while Britain’s *The Spectator*, founded in 1828, is the first current affairs magazine to surpass 10,000 editions.

Now publishing has broadened to encompass digital media, including websites, blogs, social media, Apps and e-publications.

VersoView is looking at publishing as a whole market, with all myriad diversities.



The birth of digital publishing – Linotronic Imagesetter (1984), Aldus PageMaker 1.0 (1985), QuarkXpress 3.1 (1992), Adobe Creative Cloud launch (2012)

© Adobe

THE DEVELOPMENT OF DESKTOP PUBLISHING

It’s never been easier to create and self-publish a new title. Commercial printing commenced with the invention of the Gutenberg Press in the 15th century, with hand-set type in ever larger rows being refined over hundreds of years through to the 1970s. As early as the late 1800s, an array of technology was introduced offering greater printing efficiencies: machine typesetting, phototypesetting, laser image setting, and laser CTP – each vying for market position then disappearing through the years to the early 2000s.

In 1985, Macintosh combined the Linotype (font) library and Adobe’s PostScript to change the typographic world, introducing Desktop publishing for the first time. However, it was Aldus Software developer Paul Brainerd who coined the term, in relation to his PageMaker program that allowed pages to be made on screen. The 300dpi Laserwriter and 1200dpi Linotype

Linotronic imagesetter brought the whole system together.

In 1987, QuarkXPress made it possible for designers and agencies to create magazines on Macs without the use of typesetting machines. It is a process that Microsoft, with its Word program, has been involved in since 1983 (and it still dabbles around the edges with Publisher), but it was with Adobe that the ease of publishing really emerged.

Desktop publishing became even more accessible in 2012 with the launch of Adobe Creative Cloud, Creative Suite 6, which includes central file storage and uses the SaaS (Software as a Service) model, transferring the cost of software from capex to opex, making it more palatable to businesses. Gone are the days of \$850 Photoshop twice-yearly updates – users now have their entire suite for around \$50 a month.

UNIVERSAL PDFS

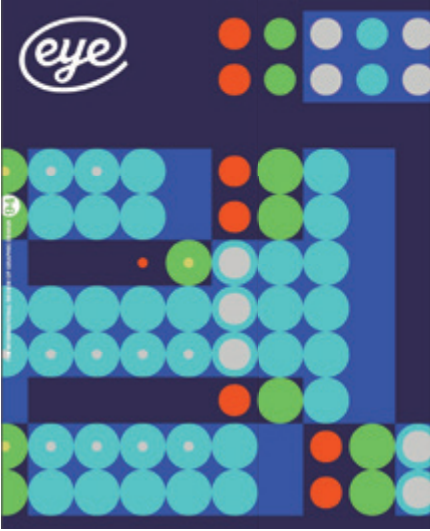
Publishers, whether small desktop for business, design agencies or multi-national newsprint, magazine or book publishers, universally use PDFs to send to print. PDFs contain within them everything that is required to be published – fonts, images, folios, and more.

VersoView works seamlessly for publishers by the ubiquitous PDF they are familiar with as the starting point from which our AI does the one-click-publish-everywhere conversion to OpenView.





The Face – first publishing in the 80s, closed in 2004, and reignited in 2019.



For their 94th edition *Eye* employed HP Mosaic to create 8,000 unique front and back covers – their entire print run.



MAGAZINES ARE THRIVING

Publishing has undergone more change in the page decade than throughout the past two centuries.

Magazine growth sits in niche publications, which consumer and market research company Roy Morgan Australia confirms in their 2018 report: “specialist magazines including fashion titles like *Frankie*, *Elle* and *Vogue Australia*, and automotive magazines, including *Wheels*, *Street Machine* and *Fast Fours & Rotaries*, have all recorded strong increases in their print readership over the past 12 months.”

Roy Morgan also points to publishers embracing a cross-platform experience as the bedrock of sustained growth: “The strong performance of magazines that cater to audiences interested in specific areas provides an example for other magazines dealing with stagnating readership and struggling to implement a successful cross-platform strategy to grow their digital audiences.”

Roy Morgan CEO Michele Levine confirms: “In contrast to those who might question the future of print publications, it is print magazines that Australians continue to turn to.”

Research by Roy Morgan revealed:

- 12,577,000 Australians aged 14+ (62.9%) read print magazines – up 2,000 (virtually unchanged from a year earlier)
- The audience reach of magazines is extended to 15,005,000 Australians 14+ (77.8%) when you include magazine reading online (either via the web or an App). (Roy Morgan 2018)

The rise in independent magazines has followed the ease to market that seamless publishing tools offer, which, when combined with new avenues to raise funds (Kickstarter, Patreon), mean it’s never been easier to sell your creation to a new audience. Indie publishing doesn’t always rely on traditional advertising sales, with the cover price covering the costs, as well as secondary income streams such as issue-launch events, t-shirts, and other ephemera.

Author Conor Purcell interviewed more than 50 indie publishers for his book, *The Magazine Blueprint*. “It may seem strange that we are seeing a resurgence in independent magazines in an era where traditional print has never been more unstable. Yet independent publishing, far from dying, is undergoing a renaissance,” Purcell says.

“That’s not to say printing your own magazine is easy – many of the independents never get past the first issue. That’s partly due to the way the magazine publishing industry is set up to favour the big publishers – those with multiple titles, large sales teams and economies of scale.

“One big issue is distribution. Shipping boxes of magazines is expensive, and with publishers taking all the risk, it’s key that publishers focus on getting as many direct sales online as possible. This goes back to building an audience – the more people aware you exist, the more people will purchase your magazine. That conversion rate will probably be less than one per cent, which shows how important it is to start building an audience before you publish.

“The likes of *The Gentlewoman*, *The Gourmand*, *Cereal* and *Kinfolk* all prove that with the right idea you can create something that lasts.” (Purcell 2018)

But why are indies thriving where mass media brands have faltered? Walker Loetscher, Editor in Chief of *InsideHook*, believes it comes down to the old cornerstones of magazines – quality and trust.



Independent successes – *Kinfolk*, *LifeWear* from Uniqlo, and 2021 *Utopia* Volume from *SoccerBible*.



“Why are the monoliths of media being put to pasture while frisky young upstarts continue to find purchase? The answer is simple, if a bit hard to define: quality.”

“Where clickbait is hastily assigned and edited, often riddled with factual errors and intended to leave the popular consciousness almost as quickly as it enters it, slow journalism is built for a long and healthy shelf life,” Loetscher explains. “It is typically printed on cardstock, distributed quarterly or bimonthly, and filled with rigorously edited long-form stories and original photography, illustrations and graphics. Slow journalism is not something to be tossed in the waste bin after a quick skim; it is meant to be displayed, ogled and admired.”

Since indie magazines typically do not rely as heavily (or sometimes at all) on ad dollars, the titles are usually a lot pricier than their mass-market counterparts. And they are finding audiences willing to pay for their deep, insightful content. (Purcell 2018)

Eye magazine, for instance, the quarterly international review of graphic design, has been in print since 1990, yet only prints around 8,000 copies. That would be suicide for large publishing houses, yet *Eye*’s avid readers would not miss an edition. For their 94th edition *Eye* employed HP Mosaic to create 8,000 unique front covers and back covers.

Stack – a UK-based subscription service which picks a selection of the best indie magazines and delivers them to subscribers for as little as £10.50 (\$13.50) a month – has seen huge growth since its inception in 2015. Their audience is 18-39 (77%), with a surprising 27% based outside the UK, indicating that it’s hard to find these kinds of high-quality low print run titles across the globe. (The Economist 2017)

“So what are they doing differently?” asks Walker Loetscher. “Why are the monoliths of media being put to pasture while frisky young upstarts continue to find purchase? The answer is simple, if a bit hard to define: quality.”

“An independent magazine, as far we can tell, no longer refers to a staple-bound packet passed around in rock ‘n’ roll venues or high-school hallways, but rather any work of “slow journalism”, which can be thought of as the spiritual antithesis of clickbait.”

Quality is a measure of excellence, for which many brands consistently aspire. *SoccerBible* – which already uses exceptional illustration and limited edition covers lauched its 300+ *Utopia* 2021 edition – which is “more art than magazine... presenting the game’s foremost figures with a realness reserved for only the finest print media.”

Many large corporates are ‘in’ on the independent publishing experience, such as *LifeWear* from Uniqlo, *The Bulletin* from Red Bull, and the bi-annual *Greatest* from sneaker culture’s Goat, which offer authentic marketing vehicles for their parent.

Uniqlo understand the importance of digital and print – that it’s not a choice of one or the other, but the integration of the best that each can offer. “*LifeWear Online* offers not only the magazine in its entirety, but additional text and photographs not included in the print edition and web-exclusive content uploaded periodically. We hope you’ll enjoy reading both faces of the magazine.”

VersoView offers a low-cost service which gives niche audiences a rich reading experience and the opportunity to discuss their editorial opinions in secure private subscriber user groups.

Publishers have a channel for direct sales of print magazines. Publishers also receive anonymous readership profile data based on traditional media profiles, which will aid them in defining their target audience, and therefore boosting print advertising sales for their titles.



© Flaxman Library



Zines never disappeared, and are even available in abundance.

WHY THE INTERNET DIDN'T KILL THE ZINE

Most definitions of zines include the fact that they are small-circulation, self-published, and often inexpensive, or free.

Today, zines are more diverse than ever.

The rise of the internet has helped make the cost of production almost zero, and online zines such as *Plasma Dolphin*, *Pop Culture Puke*, *Cry Baby*, and *Cherry* have brought young artists together to collaborate. However, zines are also still sold the old-fashioned way at zine fairs, as well as online via Etsy and Big Cartel. The internet has made it easier for zine makers to connect and find communities regardless of location. ^(Arnold 2016)

Zines never disappeared, and are even available in abundance.

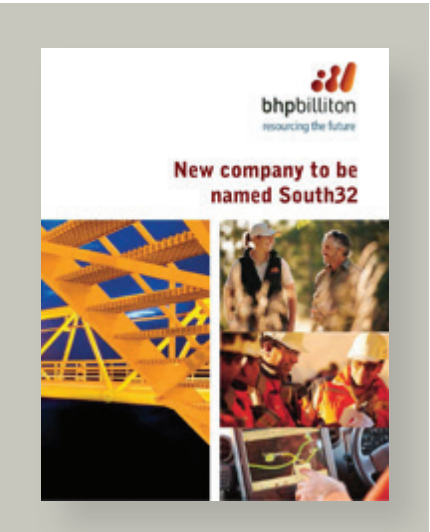
“Barely a week goes by without a new launch. I keep thinking we’re going to reach peak indie mag soon, but then some new genre will open up,” says Ruth Jamieson, author of *Print is Dead, Long Live Print*, a book about zines.

Not all zine publishers want mass readership. The Fan Culture Preservation Project is seeking to archive 10,000 zines, but not all feedback from their creators has been positive. “I don’t want my fanzines included in any way,” wrote one commenter on the Organization for Transformative Works’ announcement post. “I keep in print those I want to keep available, and some have purposefully been taken out of print and allowed to quietly fade away. If I wanted them made public and accessible, I’d have done it.”

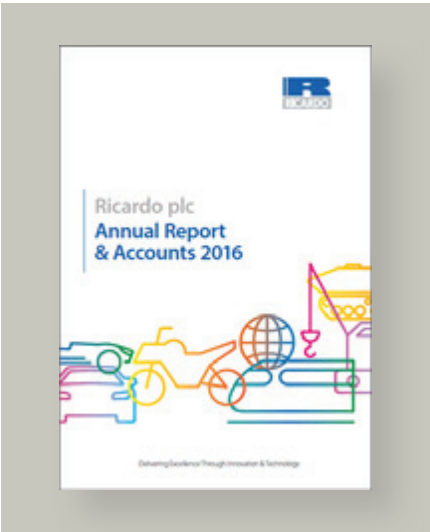
Yet for every hesitant author or editor, there was one enthusiastic about the project. “Sure, I’m slightly embarrassed, in an amused way, by the zines I published up to 50 years ago,” wrote a fan who said they’d seen at least one of their old zines in [the] library. “But I published them — typos, grammatical infelicities, naiveté, and all — for people who might enjoy them, and that still holds.” ^(The Economist 2017)

VersoView’s use of blockchain would ensure that if a zine only wanted to distribute 100 limited-edition NFT copies, it could do so.

VersoView will also provide a platform for indie zines to be discovered – giving their authors the autonomy to be locked down or easily available with the publisher choosing just how much, or how little, of each publication they’d like to put out for viewing to entice additional subscribers.



Companies of all sizes are publishing at a greater volume than ever before.



VersoView can provide a compliance audit trail of readership for any or all sets of stakeholders

CORPORATE PUBLISHING IS VAST

The corporate publishing market is thousands of times bigger in scope than consumer titles, and a key driver in our business model.

Corporations have never needed to be more transparent. Driven by Millennial influence on corporate culture, shareholders are increasingly demanding greater transparency, and will actively engage with companies that align to their own values. Companies need a compelling, authentic story to share.

Companies of all sizes are publishing at a greater volume than ever before.

It used to be the case that an Annual Report and Accounts (AR&As) would suffice, along with a tokenistic staff newsletter, and a glossy brochure about services.

Now AR&As are only part of a library that might include Health and Safety, Employee Magazines, AGMs, Logistics, Minutes, Internal Reports, Disaster Planning, Energy Efficiency, and more.

These used to be typed notes, but now everything is ‘branded’ and presented as part of a library of information, judged by an increasingly media-aware audience. Even pitches are now multi-layered presentations, perfect bound overnight by your high street digital printer.

We know that employee pages of internal magazines – where staff are shown participating in the latest bowling competition, helping out at a charity day, or receiving awards – are highly read. Encouraging employees to form their own internal community, commenting on those pages is of value to the corporations they work for, as it creates a more inclusive, interconnected and transparent organization. It’s also of value to the community as they can be rewarded for their interactions, earning branded social tokens.

With a secure, dedicated library, corporate publishers can opt-out of distributing hard copies with the associated costs of postage, and allow

new stakeholders or staff to access past inventory in a seamless environment.

There’s more. VersoView will include APIs to integrate enterprise solutions such as HubSpot, DocuSign, Monday.com and more. Just imagine the value of having DocuSign within the ecosphere so you can easily see which subscribers have signed and agreed to the latest health and safety update.

VersoView can provide a blockchain-based compliance audit trail of readership for any or all sets of stakeholders to ensure the relevant content has been opened and read.

For this vast corporate market, VersoView provides a unique platform for sharing, reading, commenting, and discussion in secure, private subscriber groups for all levels of clients, employees and stakeholders.



THE HEALTH OF DIGITAL PUBLISHING

The conventional wisdom upon the arrival of the Internet — that nobody would ever pay to read online — has not panned out.

The New York Times set a record for its subscription business in 2020, with the key events of the year – the pandemic and presidential race – directly leading to almost 2.3m additional subscribers, with the title well on its way towards 10 million subscribers by 2025.

“In 2020, we reached two key milestones, both of which we expect to be enduring: Digital revenue overtook print for the first time, and digital subscription revenue, long our fastest-growing revenue stream, is also now our largest,” CEO Meredith Kopit Levien, said in a statement.

Total subscription revenue for *The New York Times* in 2020 was \$1.195 billion, up from \$199m in 2015.

While print advertising is in decline – accelerated by the pandemic – there’s been a huge upswing in digital revenues – one which *The Times* also reported that ‘in the quarter, 65 percent of total ad revenue came from digital, compared with 54 percent a year earlier.’

Condé Nast announced in January 2019 that it would put all of its titles behind paywalls, in part because of the apparent success of *The New Yorker’s* subscription model: “*The New Yorker*, which introduced a metered paywall in late 2014, generated about \$115 million in paid-subscription revenue in 2018, up 69% from 2015.” Condé Nast even claims, contrary to longstanding rumour, that *The New Yorker* is profitable, with a total revenue of \$175 million. (Read 2019 / (Read 2019))

While hard copies are posted and can take weeks to arrive, digital publishing’s geographical expansion is limited only by internet access, and content is available to subscribers immediately.

With lower production costs – printing can account for over 50% of the costs – digital publications can experiment within highly niche environments to attract readers and advertisers.

Total subscription revenue for The New York Times in 2020 was up 10 percent, to \$1.195 billion.



APPLE NEWS+

Despite leveraging a 50% tax on publishers, Apple News+, offers itself as a potential saviour of journalism. With one billion devices worldwide, no other company can offer the same scaled combination of distribution and bundled incentives to entice people to pay for news.

To use Apple News+ publishers either upload a PDF – which diminishes the user experience to the same as every other page-turning site and App – or optimise their publication(s) for the Apple News Format (ANF), which allows for an interactive, user-friendly interface. This is very limited, as it is largely only available to publishers large enough to have spare capacity in their digital publishing departments, and, for all that hard work, subscribers only get to ‘keep’ this new content for 30 days, after which Apple automatically deletes it from your device.

Most of the 300-plus titles in Apple News+ have opted for a more straightforward port, plugging their Content Management Systems into the News+ platform and essentially letting it suck in their article content. Most corporations and niche publishers do not use a Content Management

System, which excludes the vast majority from the platform.

American tech and social media commentator and Lifewire Editor-in-Chief, Lance Ulanoff, comments: “One thing I wish News+ would offer is the ability to mark up or annotate content with the Apple Pencil and share those notes with other News+ members – perhaps to recall the classic newspaper clippings your mom used to send you.” (Ulanoff 2019)

Launched in March 2019, Apple News+ is a fit for premium titles, and part of Apple’s vision to grab a large share of a wallet that includes your banking, telecoms, entertainment, professional equipment, fitness, and health data within its ecosystem.

Apple will go head-to-head with the \$146 billion behemoth Amazon in this space. You can imagine Alexa reading you the morning news with personalised headlines... as she listens to your every movement (later in this document, we’ll hear from a German who was sent someone else’s 1,700 audio files.)

One of the many benefits of Apple News+ will be the take-up of large numbers of consumers happily spending money to read quality content that is beautifully presented. It will make subscribing to platforms that offer compelling, original content an easier sell, and those that offer more than Apple will be even more appealing. VersoView sits in that space.

VersoView offers the ability to comment on and share content to open or closed user groups.



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ADDITIONAL VERSOVIEW MARKETS

Book publishers
While we have not dwelt on this sector in our business model, any publisher that has a PDF can upload their entire PDF inventory into our ecosphere.

UNESCO keeps track of books published by country.

It estimates that by 2013, 2.2 million new titles were published worldwide each year, with the US accounting for 304,000 of those. According to Google, more than 130 million unique titles have been created since the birth of the printing press in 1440.

Total books sold in the US is about 840 million units, with about 20% being e-books and 80% being print books. A huge area of book publishing growth is the ‘self-publishing’ industry, backed with such services as Amazon’s innovative print to order.

Any book publisher could move their entire database of PDF stories to the VersoView platform, ensuring an easy-to-use reading experience coupled with built-in engagement and social token rewards. In addition, VersoView offers readers of any title the ability to share and comment on specific excerpts of text with others that have also read the same title.

Education and Training
While education is largely covered within the VersoView ecosystem as a ‘publisher’ or ‘brand’ it’s worth dwelling on some specific applications of the platform for real-world benefits.

Textbooks will evolve with a richer level of discussion on the VersoView platform. Students, teachers, academics and the authors themselves who own a digital copy via VersoView will have access to the notes and comments of others who have studied with that same title. That specific community will also have voted-for community leaders who will offer further insights into the work, along with notes to specific paragraphs or sentences from related works. Unsure about the application or meaning of a specific chapter or paragraph? Check the notes or ask the community a question.

VR will be an API that integrates into the VersoView platform as part of a virtual classroom or syllabus. VR is used primarily for gaming and experiential applications such as David Attenborough’s Hold The World, but also for technical training where the emphasis is often on risk minimisation; medical, aviation, safety, etc.

VersoView’s ‘portal’ approach where employees (users) will also be able to partake in such training via the platform, with all associated documentation readable, sharable and commentable.

2.2 million new [book] titles are published worldwide each year

Presentations
PDF presentations represent a component of corporate inventory. The page-turning experience of the platform would ensure these can be integrated to ensure brand and corporations could use VersoView as a single, central, Cloud-based source to house, monitor and distribute their inventory to various stakeholders.

Events: VersoView is an excellent platform for both the organiser/ publisher and the attendees.

Events
Events align themselves for the VersoView platform. Regardless of scale, events produce a volume of literature, and enjoy a tightly-defined audience who are actively engaged with that specific theme.

Going on a rock cruise, attending a theatre season, participating in a sporting/charity run, a comedy festival or a food and wine appreciation weekend? Then VersoView offers an excellent platform for both the organiser/publisher and the attendees.

As repository and distribution point for easy-to-read current and past literature, the nature of having an (optional) closed user group offers a secure environment for attendees to discuss and share their expectations, recommendations and experiences.

Advertising thrives on tightly defined groups. Using our platform, publishers and organisers can more easily monetise that group, rather than posting best content to an open platform such as Facebook – who then monetise it for themselves – and the publisher/organiser can reap the rewards of targeted adverts for their rich content.



COMPETITOR MARKETPLACE

A NEW APPROACH

When looking for publishing Apps, there are typically two legacy approaches: issue- and article-based.

An **issue-based App** displays a list of published editions, such as on a kiosk-style interface. The user then downloads the whole of that issue to read. The user experience can be linear, largely page-turning, but can also be feature rich.

By contrast, the **article-based** approach uses a single article as the source, with a customizable interface. Publishers maintain the interface and may choose to add infinite layers of content – more features, video, HTML, movies, RSS, CMS, etc.

When designing and developing **VersoView**, we decided that, rather than shoehorn a solution from available technology, we would analyze the needs and requirements of our clients and build the platform accordingly.

VersoView is neither article- nor issue-based. VersoView reinvents the issue/article approach, with the whole edition as the source, but without the need to download it in full to enjoy the rich benefits of the VersoView ecosystem.

THE DESIRE FOR RICH CONTENT

The bulk of the market is stuck with variations of online ‘versions’ of print, which rely on flickable pages with paper-turning sound effects. Examples include Issuu, Yumpu, Joomag, Magzter, Mag+, PressPad, Lucidpress, Instant Flipbook, and more. Issuu alone states 15,000 uploads a day for its service. In our ‘one-click’ world, this process is out of date.

High-end, feature-rich options for digital platforms exist, with Apple’s News+ the most high-profile example. Apple’s News+ offers an exceptional level of personalization, with any element editable to be animated.

Adobe have offered this type of feature-rich interface for a number of years through their Adobe Digital Publishing Suite (DPS), which had some level of adoption with the launch of the iPad, enabling publishers to create animated, feature-rich titles. While still available, it was a short-lived experiment in digital publishing that never seemed to gain much traction. In 2017, Adobe shifted the DPS platform to Adobe Experience Manager (AEM) which is enterprise-focused and extremely highly priced, combining a content management system (CMS) with digital asset management (DAM).

Acquia is a high profile alternative to AEM, with Acquia posting a blog contesting the methodology of the comparative costings: “Adobe had an “unbiased partner” create a total-cost-of-ownership (TCO) document to compare Adobe AEM vs. Acquia. The TCO document claims a typical [Acquia] Drupal project costs nearly 70% more than Adobe AEM, with example 3 years’ costs of approximately \$2.4m for Adobe AEM and \$4m for Drupal.” (Acquia.com)

However, even Adobe’s stated ‘lower cost’ is a budget pipe-dream for the vast majority of SMEs, let alone publishers and design agencies. The marketing departments of SMEs and even larger enterprises would require extensive training and reinvention of the entire workflow process to fit the CMS/DAM.

There are, of course, a plethora of less expensive options to AEM/Acquia, such as publishing platforms Purple DS, PugPig, Mag+ and Twixl Publisher. These platforms allow large publishing departments to control their digital assets either within their own ecosystem or in conjunction with CMS heavyweights such as WoodWing, vjoon K4 and Canvasflow, which are aimed squarely at enterprises.



DIGITAL
SUBSCRIPTIONS
GROW 100%
IN 3 MONTHS

whatsnewinpublishing.com, March 2021

MAGAZINE
PUBLISHING MARKET
TO GROW BY NEARLY
\$3.5 BILLION
2021-2025

Technavio Research, March 2021

Factors for growth

- Growing penetration of smartphones and tablets
- Availability & diversity
- High public impact of printed magazines

The Technavio report identifies rising adoption of interactive advertisements in print magazines as a major trend in the magazine publishing market.

“...publishers are integrating interactive advertisements that can adjust to readers’ actions in real-time... enabling advertisers to add personalized content to enhance the reader experience.”

PUBLISH ENGAGE REWARD

Publish, Engage, Reward

VersoView is much more than a flipbook alternative. The experience is not just about the ease and integration of publishing. Engagement is fuelled through communities of subscribers and VersoPlus, while rewards in social tokens and/or \$VVT are earned or given by brands and communities for valuable interactions.

Thus VersoView’s ‘competitors’ can be seen more broadly to include social media platforms like **Facebook**, and amortization providers such as **Medium** and **Pocket**.

One of the key differences to Facebook is that the VersoView system actually shares the income derived from the popularity of content, splitting digital advertising revenues with them.

Commenting on published content can be limited to subscribers only, with comments then only viewable by subscribers. The publisher can choose to make comments public, but only with the permission of its subscribers.

In the case of Medium, VersoView draws some parallels, as both are platforms where rich content is beautiful to read and enjoyable to discover. VersoView also incorporates social tokens and a new rewards structure, with the content built around publications rather than individual writers. Publishers can capitalize on large back catalogs and huge existing subscriber bases.

There are also some parallels with Pocket.com with its pleasing interface and wealth of articles to discover and manage.

VersoView offers an intuitive new way to read, listen & manage your favourite content.

PUBLISHING HAS EVOLVED



WELCOME TO VERSOVIEW



THE SOLUTION



The Solution VERSOVIEW AND OPENVIEW

VersoView is the integrated platform solution that publishers, readers and writers have been waiting for.

OpenView is our patent-pending user-friendly reading experience.

So how do VersoView and OpenView move publishing to the next level?

VersoView offers an AI-driven system that makes for one-click publishing to the web, Apps, OpenView, and social media, featuring a beautiful reading experience. VersoView fits into a publisher’s existing workflow and systems, without the need for additional resources, representing savings in time, cost and resources.

VersoView is non-complex, easy-to-use.

VersoView will develop, and allow third-parties to develop, application programming interfaces (APIs) so that clients who do employ more complex DAM or CMS can port their inventory to our platform, while maintaining the benefits of the investment they have made in their existing software, including APIs for platforms such as MailChimp, Salesforce and HubSpot.

VersoView will also support APIs for MSO (multi-state objects within InDesign) which are the foundation of interactivity in fixed-layout EPUBs (e-book file formats) and other digital publications.

Given that page-turners are cumbersome to use, why would you invest resources to make them more interactive? The problem that needs solving is making them enjoyable to read in the first place, rather than layering interactive options on top. VersoView will reduce the need for publishers to add ‘bells and whistles’ to their inventory as our base OpenView option is so much more enjoyable to read.

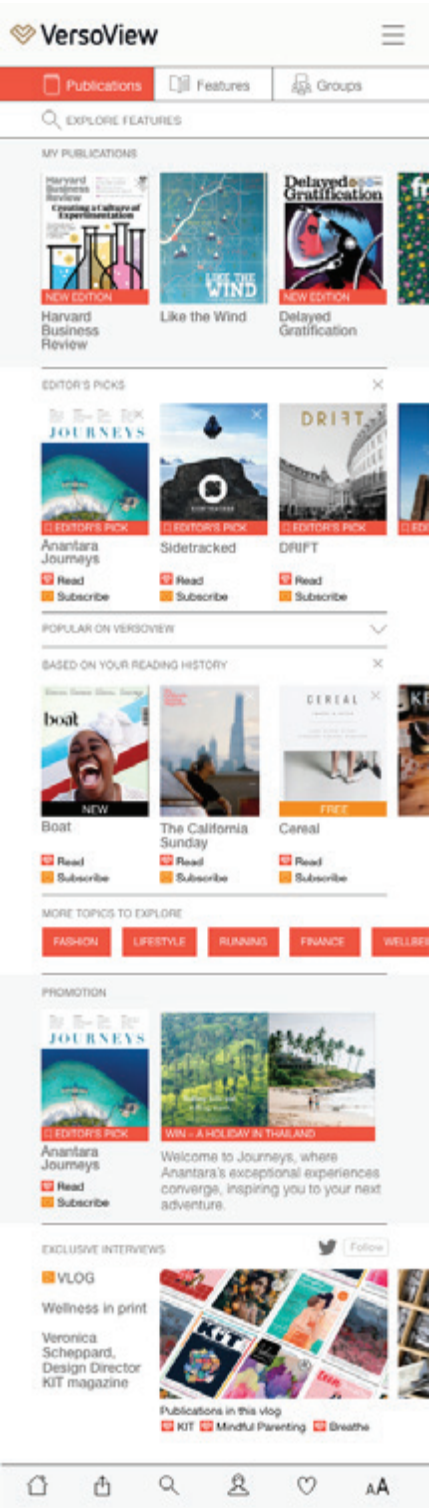
Our one-click-publish-everywhere solution makes conversion a breeze at a low cost.

For publishers, our patent-in-process AI-driven OpenView makes conversion one-click.

For readers, our patent-in-process AI-driven OpenView makes the reading experience beautiful.

It’s a one-click-publish-everywhere conversion process which enables publishers to transform their inventory of PDF publications into page-turning format with feature-rich OpenView, served to a dedicated App or the VersoView App. For the reader, it’s a feature-rich, absorbing reading experience.

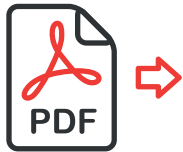
VersoView offers an intuitive new way to read, listen & manage your favourite content



The Solution VERSOVIEW

VersoView presents each publisher’s complete inventory – be it high-street title, corporate communications, staff magazine, niche zine, book or more – in a page-turning format that, with a single click, transforms into a simple, immersive, aesthetically-beautiful reading experience that can be shared, discussed and commented on.

Content for illustration purposes only



The Solution

VERSOVIEW

VersoView presents each publisher's complete inventory – be it high-street title, corporate communications, staff magazine, niche zine, book or more – in a page-turning format that, with a single click, transforms into a simple, immersive, aesthetically-beautiful reading experience that can be shared, discussed and commented on.

Shortcut to OpenView

Titles that have OpenView are highlighted. Simply click to open in OpenView.

© eColours magazine by Agency Fish for Garuda Indonesia Airlines



The Solution

VERSOVIEW

Front cover of magazine, showing all the OpenView features within the title.

Shortcut to OpenView

Features that have OpenView are highlighted under the cover – click each to read in OpenView.

Navigation elements include short-cut to OpenView content

A rich, beautiful interface.

VersoView



The Solution

VERSOVIEW

‘Thumbnail’ and ‘Extended’ view options. Scroll through the content available by the publisher in the OpenView format.

OpenView



The Solution

OPENVIEW

Clicking into an OpenView feature brings up the feature copy in a highly legible, readbale format.

The original double page spread (DPS) from (the source of the feature) is displayed at the top of the page.

OpenView



The Solution

OPENVIEW

Scroll through the feature and ensuing DPSs are displayed in order as the reader pases through the whole feature, and break the flow of the copy so it remains visually interesting and appealing.

This acts as both a visual anchor for the reader and a practical device for the publisher to ensure their layouts are seen as intended.

Advertisers also appear, offering opportunities for interactive, media-rich options.

VersoView

Complete inventory control



The Solution

OPENVIEW

Complete inventory available.



The Solution

OPENVIEW THUMBNAIL INTERFACE

VersoView employs a user-friendly thumbnail interface, which adheres to the same visual language that is inherent in class-leading publishing software solutions such as InDesign, Microsoft Publisher, and QuarkXpress, and the second-tier solutions such as PagePlus, Xara, Viva, and iStudio Publisher, as well as PDF viewers.

Users select the relevant pages via a thumbnail view, or simply select ‘all’. The VersoView AI will automatically convert the chosen pages to the OpenView for the client to then approve or amend through our user-friendly intuitive interface.

Before publishing, the client gets to review the whole document.

Should the client wish to share editorial in the VersoView Discovery feed, they simply one-click the relevant OpenView pages for sharing.

The ability for subscribed users to reward, comment, discuss and share content is set on by default, and can be managed by title, date, user group or any other metric the client wishes.

While the bulk of publications will be very easy for the AI to digest, some publications will have elements that make the automated AI stumble, such as an illustrated typographical header, copy as a photo, or copy overlaid with other copy. OpenView offers tools to overcome such hurdles.

For magazines that have adverts and advertorial, the AI will attempt to create content from those ads or advertorials. The one-click thumbnail interface will allow pages to be easily excluded or ignored. The AI then learns and looks for those same pages in subsequent editions and automatically excludes them.

AI would be able to recognise ‘stock’ pages of details such as airport maps and flight route maps in an inflight magazine, directory listings that typically appear at the rear of titles, or section openers, and automatically exclude these from conversion.

Again the one-click thumbnail interface will allow to use to exclude these pages, which in turn the AI learns from.

Using our patent-pending tool, clients can make one-click , drop-down adjustments that the AI may have missed or incorrectly assigned – a process of machine learning that the AI then absorbs for future documents.

VersoView employs a user-friendly thumbnail interface, which adheres to the same visual language that is inherent in digital publishing



Content for illustration purposes only

The Solution

COMMUNITIES

Share, comment and highlight.
A core element of VersoView is enabling subscribers to comment on and discuss the editorials that pique their varied interests.

Think Facebook meets Telegram in secure, community-driven silos.

Readers are more likely to enter into a discussion within a secure, closed user group, rather than posting comments on the wider internet that anyone can read and assign to them.

For corporations, this encourages a more transparent ecology, while niche, indie titles can facilitate the creation of bespoke private communities.

VersoView will also allow highlighting of content in a similar way to Medium.com.

VersoView will, as part of our transparent community focus, also share links to pages from indie publishers Kickstarter and Patreon.



London’s Magculture podcast series



The Stack Awards, currently on Covid hiatus



High Energy from Highsnobiety.com, culture title
Aesthetica and indie fashion title, RUSSH

The Solution

REVIEWS AND CREATORS

VersoView will serve up video interviews and expert reviews of existing, new and old physical magazines.

Video and podcast hosts will herald from the likes of specialist magazine shops, such as London’s Magculture and Charlotte Street News, Berlin’s Do You Read Me?, Stockholm’s Papercut, Zurich’s LOREM (not Ipsum) and New York’s CASA.

Reviewers and creators will also be drawn from creative fields, such as magazine designers, creative directors and editors, content marketing directors; and paper makers and printers, from small-scale letterpress to leading-edge infinite personalisation in print, such as Mozaic by HP.

VersoView will also encourage publishers to create short video reviews of their own titles to help them be discovered.

To be blunt, even some of the biggest cultural magazines eventually fold – for example, seminal titles such as *I.D.* and *Q* – were integral elements of British culture, but ultimately disappeared as culture moved on. Some that folded were reborn, such as *The Face* and *Vibe*, either in print and online, or both.

However, there will always be new titles emerging with fresh perspectives – *Highsnobiety*, *Aesthetica*, and *RUSSH*, for example – while editions of out-of-print titles can be retained in their entirety in the VersoView archives.

VersoView will seek to assist all new publishers to bring their titles to life as well as support existing publishers to increase their income and subscriptions.

The Solution

ADVERTISING & AUDIENCE PROFILES

Advertising

Advertising revenue generation from digital publications is lower than for traditional print publications. Even with the savings in print costs, a digital publisher cannot charge anywhere near the page rate of a print publication.

Traditional advertising works with demographics. For example, if you’re a 28-year-old woman with a PhD, earning \$100-150K a year, living in a semi-affluent suburb (insert zip or postcode), with two dogs and a partner, who goes on holiday twice a year (always overseas), then you’ll probably watch ‘x’ TV shows and read ‘y’ magazines.

Publishers of magazines such as *Top Gear*, *Men’s Health*, *National Geographic*, *Vogue*, *Homes and Gardens*, *Practical Photography*, and *Hot Wheels* know their audiences.

Online, though, the vast majority of digital income goes to the duopoly of Google and Facebook, who monetize content. Together, they claim more than 73% of online digital ad revenue, and an astounding 99% of all growth from 2015 to 2016 in US total online ad budget.

(citation – BATWhitePaper 2019)

The fake nature of digital audiences

Digital marketing has dangled the carrot of offering highly refined audiences, but we know that at least 50% of the time this is wrong.

In *The Shameful State of Online Advertising*, author Mike Mallazzo, advisor and former head of business development at search technology company Narrativ, points out that post GDPR/Cambridge Analytica “the assumption is that the aggressive data mining delivers great value... the data that powers the bulk of programmatic ad spend can only identify if a user is male or female about 50% of the time... estimates [are that] erroneous data costs advertisers’ \$7 billion annually”. (Mallazzo 2018)



According to Oracle, Mike Mallazzo is both married and not married.

Mallazzo knows that just throwing money at this problem doesn’t work: “In 2014, Oracle paid roughly \$400 million for BlueKai, a platform that pegs me as a married homeowner with two children who is interested in subcompact cars, rap and hip-hop, hunting and golf. I’m single, rent a Brooklyn apartment, and have never owned a car or shot a deer. And I hate golf. At Narrativ, I had most of our employees check their digital identities. Our (male) VP of Product is a Spanish-speaking female in her 80s. Our Chief Technology Officer is apparently ‘a pre-teen student in his 80s, making \$20–29K per year.’”

Mallazzo’s piece for *New York Magazine* looked into how much of the internet was faked. “Studies generally suggest that, year after year, less than 60% of web traffic is human. For a period in 2013, *The Times* reported a full half of YouTube traffic was ‘bots masquerading as people’.

“*The Times* found you can buy 5,000 YouTube views — 30 seconds of a video counts as a view — for as low as \$15.”

Digital marketing has dangled the carrot of offering highly refined audiences, but we know that at least 50% of the time this is wrong.



© Wisia / Shutterstock

Facebook claim that 75 million people watch at least a minute of Facebook Watch videos every day. However, as they admitted, the 60 seconds didn’t need to be watched consecutively.

Facebook’s slant on their metrics is analyzed in *Theft, Lies and Facebook Video*. Facebook counts the ‘view’ at the three second mark (whether or not the viewer has even turned on the sound) in the midst of a precipitous decline in retention. At that moment, 90% of people scrolling the page are still ‘watching’ this silent animated GIF. But by 30 seconds, when viewership actually could be claimed, only 20% are watching. 90% of people are being counted, but only 20% of people are actually ‘viewing’ the video. (Green 2015)

While the statistic might be arguable, what is more tangible are two unsealed indictments from November 2018 brought before the US Justice Department accusing the parties of fleecing advertisers of \$36 million in two of the largest digital ad-fraud operations ever uncovered. (Read 2018)

Digital advertisers tend to want two things: people to look at their ads, and ‘premium’ websites — i.e. established and legitimate publications — on which to host them .

The two schemes at issue in the case, dubbed Methbot and 3ve by the security researchers who found them, faked both. Hucksters infected 1.7 million computers with malware that remotely directed traffic to ‘spoofed’ websites — empty websites designed for ‘bot traffic that served up a video ad purchased from one of the internet’s vast programmatic ad-exchanges, but that were designed, according to the indictment, “to fool advertisers into thinking that an impression of their ad was served on a premium publisher site,” like that of *Vogue* or *The Economist*.

Views, meanwhile, were faked by malware-infected computers with marvellously sophisticated techniques to imitate humans: ‘bots “faked clicks, mouse movements, and social network login information to masquerade as engaged human consumers.” Some were sent to browse the internet to gather tracking cookies from other websites, just as a human visitor would have done through regular behaviour. Fake people with fake cookies and fake accounts, fake-moving their fake cursors, fake-clicking on fake websites — the fraudsters had essentially created a simulacrum of the internet, where the only real things were the ads.

There’s a hypothetical point where there are so many fake users, that the algorithms start to ignore the real ones, which is called ‘the inversion’. *New York Magazine* Senior Editor Max Read explains, “If you want a picture of what the Inversion looks like, find a video of a ‘click farm’: hundreds of individual smartphones, arranged in rows on shelves or racks in professional-looking offices, each watching the same video or downloading the same App.”



Risa Puno cookies (left), and sharing your passwords on Jimmy Kimmel Live!

The Solution

VERSOVIEW – BUILT-IN TRUST

VersoView demographics and built-in trust

With high levels of privacy at our core, how do we target readers with relevant content and serve relevant ads? Our income is derived from our subscriptions and advertising.

New editorial suggestions and advertising will rely on traditional demographic readerships that magazines have always championed, which in turn have attracted advertisers to their pages.

Do you read *Butterflies of the Kent Coast* cover to cover? Then you’re more likely to want to buy notepads and binoculars than if you read a fashion-forward title, such as *Vogue*.

Advertisers have a literal tick-list of needs built on traditional media profiles that magazines, TV, radio and cinema have always employed: factors such as age, gender, household income, consumer habits, tastes, and preferences. They then categorize their users based on their life stages (getting married, having children), buying patterns (luxury, discount) and lifestyle (tech, fitness buff, yoga mum, etc).

VersoView will encourage subscribers to complete an anonymous, demographic data-based survey built on those media profiles, which will in turn give them a more meaningful reading experience.

Will users willingly give us their profiles, even if they are anonymous? *In The Birth And Death Of Privacy: 3,000 Years of History Told Through 46 Images*, Greg Ferenstein states: “For 3,000 years, most people have been perfectly willing to trade privacy for convenience, wealth or fame”. It appears this is still true today.

AT&T rolled out a discounted broadband internet service, where customers could pay a mere \$30 more a month to not have their browsing behaviour tracked online for ad targeting. “Since we began offering the service more than a year ago the vast majority have elected to opt-in to the ad-supported model.” says AT&T (personal communication) spokeswoman Gretchen Schultz.

Tourists on Hollywood Boulevard willingly gave away their passwords on live TV for a split-second of TV fame on Jimmy Kimmel Live! Performance artist Risa Puno managed to get almost half the attendees at a Brooklyn arts festival to trade their private data (image, fingerprints, or social security number) for a delicious cinnamon cookie. Some even proudly tweeted it out.” (Ferenstein 2015)

By being transparent with users’ privacy, VersoView will build trust with the growing number of users who wish to keep their data private, yet are willing to share their demographics to ensure they receive a richer experience.

Our rich data allows us to offer publishers and users VersoPlus.

Users will own and monetize their own data.

First-party Data 101

First-party is data collected directly from your audience, who are the people you will learn from the most. This data can then be used creating targeted ads, retaining users and removes friction for purchases.

Second-party is data not collected directly, but shared between trusted parties.

Third-party data is sold to companies to help them build advertising and retargeting strategies. Even though its most often created from surveys by researchers from sample populations – basically, whoever wishes to fill out the form – its worth and accuracy is the least preferred by marketing companies.

VersoView will create rich first-party data, yet ensures privacy for its users.

“...we are seeing 400% growth year-over-year with advertisers who are using our data successfully for their advertising campaigns.”

The Solution

VERSOVIEW – AUDIENCE DATA DRIVES ADVERTISING

Cookie-free browsing

The following is taken from the April 2021 Teads report from *whatsnewinpublishing.com*, who surveyed 450 global publishers on how they are responding to a cookieless future.

“The research revealed that 27.6% of publishers are exploring first-party data, 27% contextual, 21.8% universal ID, and 18% Privacy Sandbox,” says Eric Shih, Chief Supply Officer at Teads, a leading monetization platform for the open web. “With a landscape as fluid as it is... the ability to test, be agile and adapt to the market will ensure publishers are prepared for what emerges in the next 6-12 months as viable paths for buyers.”

Advertisers seek first-party data

Jana Meron, SVP, Programmatic & Data Strategy at Insider, says: “We fully launched our first-party data platform SAGA in February of 2020 and are seeing 400% growth year-over-year with advertisers who are using our data successfully for their advertising campaigns.”

The publisher sees 19 out of its top 20 advertisers using SAGA today at a 95% renewal rate.

First-party data, first

First-party data is making a difference for advertisers and is proactively appearing in briefs. After running A/B tests, Dotdash saw a 2-3x performance-based increase versus third-party data, depending on the segment and seasonality. The publisher also noticed a proactive ask from brands and agencies for this data in Request for Proposal documents (RFPs) since the first half of this year.

“Before it was publishers pushing this opportunity, telling the market about different ways to target that are privacy-safe. People see privacy as a headwind for adtech, but actually, it’s a tailwind for publishers to build solutions,” says Aly Nurmohamed, General Manager at Permutive.

“Now there is a demand from advertisers and agencies where most briefs will expect to be able to use that data.

From the publisher’s point of view, they understand 100% of that audience. The key is having rich data within the percentage of authenticated users, to be used as a seed for building out cohorts and models.” – Aly Nurmohamed.

Jason White, SVP, Head of Publishers at LiveRamp, notes that “Facebook has been doing this for years”. “They find birds of a feather that flock together and we can bring that to top publishers, mid-and long-tail publishers,” he says.

Nurmohamed continues, “Finding a way for publishers to put their rich first-party data out there in a privacy-safe way and be able to control who can buy it is valuable. There are some segments that publishers may want to reserve for direct to advertiser deals but having controls in the open exchange is a big leap that we need to take.”

He adds: “This will allow smaller publishers who have rich data and close relationships with consumers to be able to leverage that.”

VersoView’s approach is aligned with the needs of publishers and advertisers, yet ensures privacy for its users.



© stefen-tan/unsplash

The Solution

THE SUBSCRIPTION ECONOMY

The Subscription Economy

Since 2015 there has been a tangible move towards the ‘Subscription Economy’ – a term coined by Zuora, a commerce, billing and financial solutions business.

Both businesses and consumers are seeking to subscribe to services, rather than buy products, with a 2015 Gartner report stating that 35% of Global 2000 companies will generate revenue through models based on subscriptions.

The Economist found that 51% of companies surveyed in the US, UK and Australia have changed, or were in the process of changing, the way they delivered their goods and services. Digital strategies are a key driver in this change, and a strong digital strategy will potentially drive 80% of business in the next three to five years.

Digital Subscriptions

According to Deloitte’s 13th *Digital Media Trends* survey, 47% of US adults are frustrated by the ever-growing number of subscriptions.

Willingness to pay is on the rise, with 2021 *Reuters Digital News Report* showing 17% of respondents are ready to pay for content – however, the median number of subscriptions held to access news over 20 countries was one.

In this light, why will VersoView operate a subscription model alongside its advertising model?

VersoView – with its patent-pending OpenView that allows for ease of reading, listening, sharing and commenting – allows publishers to showcase content to specific audiences, and thus be discovered.

Users (readers) may not feel familiar enough with a pay-wall blocked title to go through the numerous steps – divulging their details, finding their credit card, nervous of the difficulties of being locked in – just to sample their content.

Ready, but unwilling

As Deloitte notes in their 13th *Digital Media Trends* survey; “It isn’t that people are not ready to pay for good content. It’s rather that they don’t want to go through the process of adding yet another constant, month-in-month-out financial stream. Especially if they struggle to then cancel them.”

‘Easy Subscribe’ Model

With VersoView already holding payment and private user details, the ease for users to discover and then subscribe to publications on our platform is lowered – thus overcoming one of the key pain points in taking out new subscriptions.

Publishers need only offer sample editorials on the VersoView platform to be discovered, rather than share all their valuable content. This ensures readers can enjoy (limited) features, and the editorial style in our easy-to-read OpenView format, while ensuring the bulk of editorial is still behind a pay-wall.

VersoView’s AI will dive deep to understand the tipping points that turn non-subscribers into subscribers.

Converting your audience

Another issue that publishers continually face is understanding what their potential subscribers want – is it the short conversational pieces, the travel, the Q&As that tip them over from casual to converted subscriber? It’s a mystery that eludes publishers.

VersoView’s AI will dive deep to understand the tipping points that turn non-subscribers into subscribers.

There are, of course, casual readers, known as ‘never-subscribers’.

On VersoView, never-subscribers can enjoy a limited amount of content from titles, yet they will not be able to comment on and share those stories, unless the publisher allows. This will lead to some level of FOMO – not truly being part of the community that you have an active interest in – which we believe may also encourage subscription uptake.

Onboarding Clients

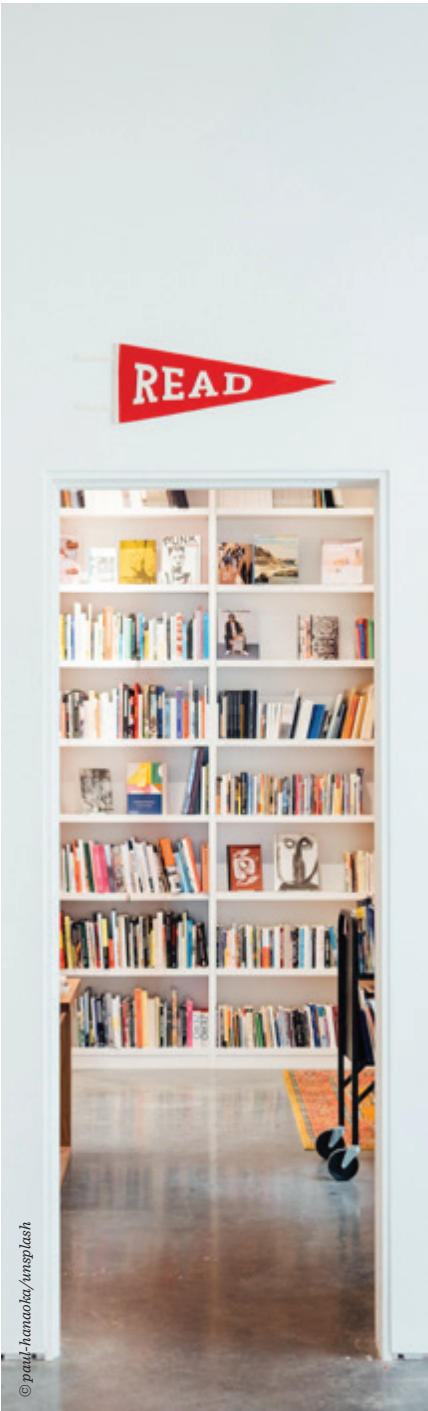
Thus, two key behaviours support VersoView’s ‘Easy Subscribe’ model:

- Once a company or a consumer subscribe, they rarely convert back to the previous platform.
- Predicting revenue and profitability with more certainty.

The ‘Easy Subscribe’ model greatly benefits VersoView as a platform.

We know there is an appetite by publishers to switch to new platforms. The VersoView platform offers a comprehensive suite of products and services at low cost, with minimal resourcing, shareable content, and high user interaction, as well as VersoPlus, OpenView, strong privacy parameters, big data, social tokens, non-fungible tokens (NFTs), and so much more to attract and retain clients.

Publishers can utilize VersoView to upload their entire inventories and to create their own Apps – capitalizing on the fact that ‘Once a company or a consumer subscribes, they rarely convert back’.



© paul-henaocha/unsplash

VersoPlus

The Solution

DISCOVER RICH CONTENT WITH VERSOPLUS

When publishers do not wish to give away all of their content, but want to use their content to entice new readers and subscribers, VersoView enables them to select one or more features for free public viewing and discovery.

When converting to VersoView, publishers will be offered the choice to convert as much, or as little, of their content as they like to the OpenView format.

Publishers can:

- provide one of more free editorials so that readers can discover them and potentially become new subscribers,
- or
- serve up all of their content for discovery and also receive advertising income.

Corporate publishers may choose to serve no content to the VersoView website for discovery as they will already have their own managed database of readers.

Our AI will seek to inspire readers with content that will pique their interests, rather than just replicating what they’ve just read.

To discover more content, readers can follow our curated suggestions, click on publications from the same publisher, click on the same genre, or use our AI to click on other titles that align with their tastes.

VersoView will embrace the diversity offered by the plethora of niche titles to create engaging content for its users, and spark readers’ curiosity in order to encourage them to explore new titles that align with traditional demographic information.

VersoView combines traditional media profiling with AI, coupled with publishers’ own editorials, to enrich user experiences and guide them to discover new content relevant to their broad interests.

Suggested content – standard route & VersoView option 1



VersoPlus suggestions, using traditional media profiling



- | | | | |
|---|---|---|--|
| A collection of stories about running to inspire and delight. It's not how to run, it's why we run. | Leading cycling writers and photographers to convey the essence of road racing and celebrate it's passion and beauty. | Bi-monthly title with a balanced mix of informative and entertaining articles for the watch aficionado. | lifestyle magazine aimed to satiate the discerning traveler's thirst for trusted, insider knowledge. |
|---|---|---|--|

Suggested content

NORMAL ROUTE – user reads a feature from *Harvard Business Review*
NORMAL ROUTE – *Harvard Business Review*, *The Economist*, *The Spectator*

VERSOVIEW OPTIONS – 1, SIMILAR READING

- *Harvard Business Review*
- *The Economist*
- *The Spectator*

2, VERSOPLUS

- *Like The Wind* (running magazine)
- *Rouleur* (cycling magazine)
- *WatchTime* (time pieces)
- *Four Seasons* (Hotels) *Magazine*

Media Profiling (above)

Using traditional media profiling, we know that, for instance, readers of *Harvard Business Review* are more likely than the median population to compete in amateur triathlons; to own watches worth more than \$5,000; and to holiday overseas with family more than three times a year, in hotels rated four-star and above.

+VersoPlus

The Solution

VERSOPLUS, CURATORS

Curated lists
Users can also follow the curated suggestions from our Editors, Reviewers and Creators, such as Iconic Magazine, Papercut, or LOREM (not Ipsum).



© VersoView

Discover new titles from curated collections from leaders in their fields.



© VersoView

Iconic Magazines, Bowery NYC

Suggested content – standard route & VersoView option 1



VersoPlus suggestions, using traditional media profiling



A limited collection of personal stories of adventure travel, journeys and expeditions intended to inspire.

Beautifully designed and carefully curated content to the art of specialty coffee.

The world’s first Slow Journalism magazine. A quarterly review of global events after the smoke has died down.

Weapons of Reason ventures to understand and articulate the interconnected global issues shaping our world.

Media Profiling
Over half of the Australian readers of the *National Geographic* are either Millennials (27.5%) who are now aged largely in their 30s or Generation Z (24%) who are now teenagers or aged in their 20s. There were slightly more Baby Boomers (19.5%) who were readers of *National Geographic* than those in Generation X (18.4%) and a further 10.7% of readers categorised as Pre-Boomers born before 1946. (Roy Morgan)

DELIVERING THE SOLUTION

Delivering The Solution

INVENTORY & COPYRIGHT

Solving the problem of inventory

Apple News+ provides some back catalog, but publishers need to redevelop their inventory to fit pple News Format (ANF). It’s notable that few titles on the platform offer much of their back catalogue, and most are consigned to this month’s ‘funky’ edition, with older editions as simple page-turners. These titles are only kept on your device for 30 days.

With VersoView, our AI ensures that an entire PDF back catalog can be uploaded and automatically converted to, and read in, OpenView with the same engaging, beautiful interface as with all OpenView content, as well as allowing for communities to comment, share and be rewarded for their interactions.

Users will be able to explore archives using key word searches across specified editions, whole libraries or even specific years. Application programming interfaces (APIs) will allow publishers to optionally tag archived content should they wish to invest time and resources to do so.

Adhering to copyright laws

Copyright of content – the words, any illustrations, charts, graphs, photos and images – must be agreed between the publisher and the author.

Article 13 in new European legislation makes websites responsible for ensuring that content uploaded to their platforms doesn’t breach copyright. To comply with Article 13, platforms need to ensure that any copyrighted material on their sites is licensed, guaranteeing the original artist receives payment for its use.

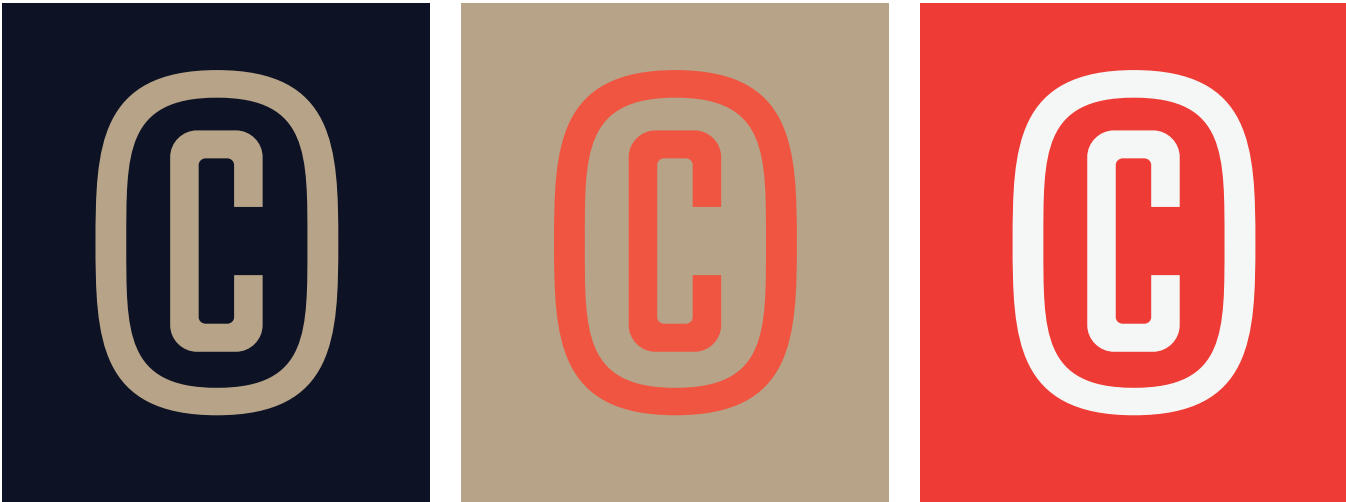
Content needs to be copyrighted, correctly attributed, and correctly licensed, even if it is royalty-free and available under a Creative Commons license.

Browse any news service portal and you’ll see images accredited to Getty, Alamy or others, while the author is also credited. Re-use any text or image and you need to agree to this with the copyright holder; there is of course a need to then pay a fee for the original additional usage and any subsequent usage. However, a page-turner is a literal representation of the magazine, so re-licensing content and agreeing new fees is not required.

VersoView takes this process one step further.

While the AI creates an aesthetically beautiful OpenView reader experience, clients do not need to manually accredit images and content in any new way, nor do we need to manually enter and track specific content to its authors.

VersoView automatically displays the magazine or document page(s) from where you are reading (which users can click to enlarge) which already contains the appropriate accreditation.



PROTECTING CONTENT

WordProof

Verifiable trust in publishing is a critical gap in the current marketplace. Smaller content creators and publishers are at the mercy of large corporate entities, which are often mistakenly given credit and control of content before the content originator due to higher page rankings.

VersoView has integrated the WordProof Time Machine solution to create point-of-creation hashes time-stamped on the blockchain to establish exactly what content was created or edited by whom, and when.

For our platform, WordProof’s timestamps will ensure creators get rightfully rewarded for their own creations, while making plagiarism more difficult.

Within the VersoView ecosystem, this will play a vital role to keep the playing field healthy, sustainable and trusted.

UREEQA

UREEQA’s patent-pending platform brings the power of blockchain and the broader crypto community together to protect creative work, rights and revenue. UREEQA will be integrated into the VersoView ecosphere.

VersoView is a non-complex, easy-to-use, AI-driven, Content Management System (CMS).

VersoView will allow users of other CMS platforms to also publish within the VersoView ecosphere with the same high levels of interactivity, personalization and features they currently enjoy.





Source: A screenshot, onlineonly.christies.com

A fragment of *Everydays: The First 5000 Days* by Beeple.

Delivering The Solution

DIGITAL ASSET OWNERSHIP & MARKETPLACE

While gaining traction in late 2020, NFTs (non-fungible tokens) have, since inception, been an integral element of VersoView as they solve a fundamental issue with digital publishing of copyright, digital scarcity and ownership.

As outlined previously, brands and publishers struggle with selling digital editions as they don't have the financial resources to use technically advanced software and systems, (see 'experience low' or 'resource high') so revert to offering PDFs, with variations on how they are shared and locked. We know the PDF and page-turner offer is a poor user experience too.

A PDF is easily shared or emailed along with the respective password, and while systems such as HelpRange can mitigate that to an extent, it's more of a case of constantly following the trail to try to delete or manage PDF copies, rather than stopping the trail before it starts. There are Cloud services such as Smallpdf which offer the ability to secure PDFs in such a way that the material remains within their ecosystem, but users may hold multiple digital editions across platforms and wish to combine those.

Having put in the hard yards, publishers do not want to assign their copyright

over to other parties, especially those which will take full advantage. Facebook, for example, not only takes 30% of Fan Subscription income but, in their small print, spells out how it also takes all the rights to that content. Facebook demands a "non-exclusive, transferable, sub-licensable, royalty-free, worldwide license to use" creators' content and "This license survives even if you stop using Fan Subscriptions." (Constine 2019)

While Facebook Instant Articles, Google's AMP project and, to some extent, Apple News delivery channels were initially presented to publishers as opportunities to extend reach and visibility, they ultimately diminish publishers' control of their brand narratives and reader relationships and divert direct attention away from publisher sites over the long run. (BATWhitePaper, 2019)

VersoView will use the blockchain and NFTs to ensure that digital copies can be limited, owned, and not freely distributed.

Minting limited edition NFT publications on the blockchain adds an immutable layer of exclusivity and ownership. Yes, you can send the NFT to someone else, but you immediately lose value and ownership.

- Applications are myriad, such as;
- 15,000 NFT programs to every ticket holder for a Springsteen stadium concert
 - 50 NFT copies of an art gallery exhibition guide
 - VersoRewards VIP NFTs

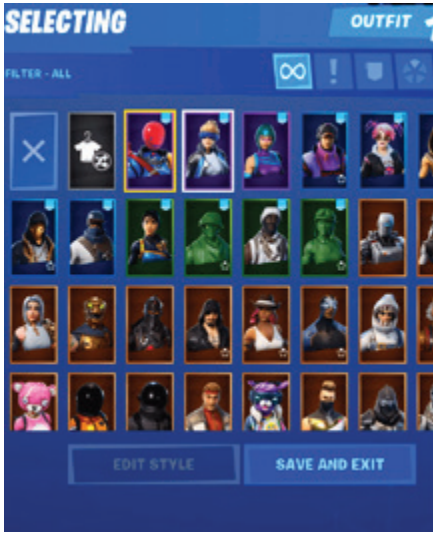
Furthermore, NFTs can offer built-in utility which is exclusive to the holder, offering further value and an additional layer of friction in the owner sharing (giving up) the NFT. Using the above examples these could be;

- NFTs are placed into a prize draw for an exclusive meet-and-greet
- NFT holders are given priority access to future artwork by that artist/gallery
- Exclusive merchandise

NFTs have reduced the barrier between artist and owner, offering a closer, more meaningful relationship between the two. Even resales of NFTs can benefit the original author, with Smart Contracts ensuring the author shares a royalty on re-sales in any secondary market.



CryptoKitties, sitting on the blockchain, allows players to purchase, collect, breed and sell virtual cats.



Fortnite generated \$5.1 billion revenues in 2020, with a substantial chunk funded by users buying emotes, dances, backpacks and digital skins for characters.

Is there a market for digital assets?

Digital assets can be highly bankable. Axion Zen studios launched CryptoKitties in December 2017 – an Ethereum-based game where you can buy and breed cute, digital cats. As with anything cat-based on the internet, it's been huge, with the most expensive digital cat to date selling for \$172,000, and users spending over \$6.4 million on virtual assets.

Recently Beeple – the moniker of Mike Winkelmann, a digital artist from South Carolina, sold a tokenized collection of his art entitled '*Everydays: The First 5000 Days*,' through Christies at auction for more than US\$69 million.

The online gaming community has known the value of digital assets for years – the world's hottest video game, Fortnite, made a jaw-dropping \$3 billion profit in 2018, of which a considerable part was funded by users buying emotes, backpacks, dances, and digital skins for characters.

Numerous platforms including Rarible, OpenSea and SuperRare have exploded, with the likes of Tom Brady, Snoop Dogg, and Damien Hirst releasing content or platforms into this space, furthering the appeal and awareness of blockchain technology and its uses to a broader community.

VersoView will create a blockchain-based secondary marketplace to resell digital assets/editions.

VIP NFTs

VersoRewards VIP NFTs are an exclusive series of NFTs that are artistically beautiful, scarce and grant valuable utility both on and off the VersoView platform.

The first VIP NFT available to the VersoView community is the VersoView VersoRewards V1 Staking VIP 'Early Adopter' NFT. This limited edition NFT will be earned by any wallet address that completes the full maturity period in our phase one and phase two staking pools.

VersoRewards Staking V1 has included references to rewards for these dedicated early adopters as referenced in our first announcements about the VIP rounds including previous Bronze, Silver and Gold pools. Potential rewards include whitelisting for access to the platform at launch, and 'additional perks' to be confirmed.

Delivering The Solution

ADD-ON APPS

While the ‘basic’ VersoView and OpenView experience offers a new platform with as little friction as possible, the VersoView App and Application Programming Interface (API) marketplace will offer add-on Apps and APIs for publishers who may want additional features, and have the resources to use them.

The platform will feature WordPress integration, allowing users to not only seamlessly convert PDFs to the platform, but to also integrate WordPress with the process, reducing the need to duplicate.

Much like the App marketplace for Wix, where subscribers add in elements such as a shopping basket facility or social media feed, our App and API marketplace will expand the platform reach, so it can easily adapt to meet the needs of the market.

VersoView will also allow integration for those familiar with the features offered with InDesign, such as the Overlays panel for multistate objects (MSOs).

Delivering The Solution

AI

AI plays a significant element within our core technology – which will not be Open Source to protect our IP – in the same way that the KFC recipe is not printed on their website.

Our patent-pending AI tool minimizes the need for manual input, with machine learning tech to continuously learn from patterns and outcomes, constantly improving the algorithmic confidence of the AI.

AI will be employed to add value to multiple touch-points and experiences, including, but not limited to:

- collating recent/highly rated expert reviews that complement content consumption for enhanced user experience.
- providing insights to users and publishers about content consumption.
- machine learning from user experiences to tailor future engagement.
- ensuring OpenView content is distributed to the users who are likely to consume, review, and purchase.

Delivering The Solution

PATENT STRATEGY

The OpenView AI and Machine Learning is currently patent pending.

VersoView is actively seeking new patent opportunities within its ecosphere. Engaging a robust patent strategy seeks to cement market position and market stability.

Delivering The Solution

SECURITY

Content security provided via encryption-at-rest on cloud and device software, in addition to encryption-in-transit between App servers and the VersoView App.

Personal Information Security: all users will be profiled via a list of demographic questions on sign up. No personal information will be provided to publishers; however, summaries on collective personas will form the basis of market segments/demographics.

External services engaged to provide threat detection and cyberattack intelligence of platform.

Delivering The Solution

METADATA

VersoView will collate metadata on user habits. These interactions will assist our curation of content to best suit user needs, giving us rich data for future product development.



Delivering The Solution

ONBOARDING CLIENTS

Customer acquisition – how can we take existing customers from competitor platforms and onboard them?

Some clients already appear on multiple publishing platforms, and transition from one platform to another when the offering is richer, or the costings are more competitive. In our own research, we’ve noticed a trend for titles to be switched from one platform to the next.

Clients who have not published before will be drawn to our feature-rich services which exceed other ‘similar’ service providers.

Existing clients of page-turners will switch platforms with the promise of dedicated, low-cost branded Apps, and our OpenView reading experience.

Clear, concise ‘101’ videos will hand-hold clients through the required stages. VersoView telephone and online chat support staff are available to guide. For enterprise businesses, VersoView can take a concise brief and do the complete implementation, including database management. Clients upload their PDFs and set parameters which allow free or paid access to the relevant inventory.

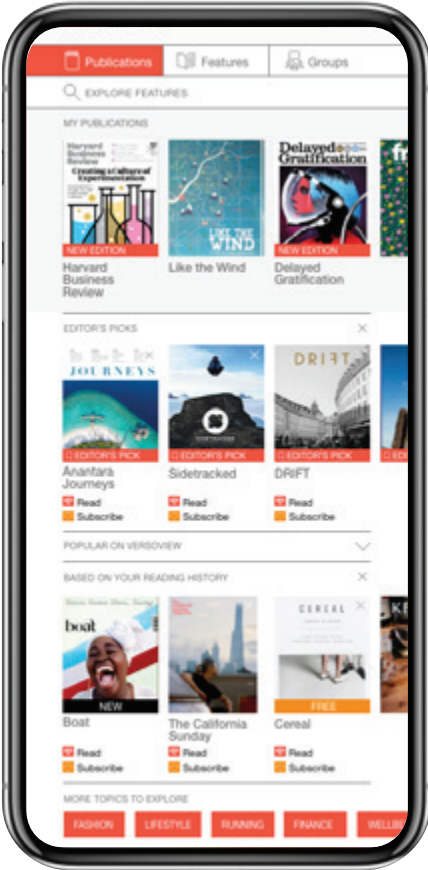
In essence, clients wishing to come over to VersoView from another platform need only upload their PDF inventory into their private, secure area.

Clients instantly receive a library of their content, which they can sort by one or more categories such as date, title, name, genre(s), price, and more.

VersoView can accept a complete back catalog of content, all of which can be single-click converted to our OpenView format.

VersoView has an integrated subscriber management system, and also accepts external subscriber databases utilising APIs for platforms such as Mailchimp, Salesforce and HubSpot.

“I have known Julian and Steve for more than two decades, and whenever they launch a new brand or product, we pay attention.”
Robert Palmer,
Prism Consult MD



Content for illustration purposes only



Delivering The Solution

PRIVACY & THE VALUE OF THE CONSUMER

Privacy

VersoView believes that privacy is paramount for consumers. Below, we outline the growing concerns about invasion of privacy, most notably in relation to Google and Facebook, but also Amazon, and by contrast how Apple champions privacy. Supporting a movement towards greater privacy are many ad blockers and privacy-based browsers, including Apple’s Safari browser, and the growth of search options such as DuckDuckGo, as well as the ad and tracker blocking Brave browser.

Facebook’s Mark Zuckerberg said in 2015: “I believe the future of communication will increasingly shift to private, encrypted services where people can be confident what they say to each other stays secure and their messages and content won’t stick around forever.” (Nithin Coca)

While Zuckerberg’s vision is true, trust in Facebook fell as users became tired of Facebook’s continual apologies, highlighted most publicly with the Cambridge Analytica breach in early 2018. Staying completely within Facebook’s own privacy rules (since revised), University of Cambridge professor Aleksandr Kogan developed and distributed an App to 270,000 paid

users, who in return gave up their privacy settings and those of their Facebook friends. The algorithms allowed Cambridge Analytica to obtain up to 87 million user profiles, including jobs, location, education history and pages liked to build a database of psychometric profiles. It wasn’t until Kogan passed that information on to his bosses, Cambridge Analytica, that the process was in violation of Facebook TOS, but essentially, there was nothing ‘wrong’ with what Kogan was doing. (Max Read, 2018)

Writing for *The Intelligencer*, Max Read observed: “The fact that all this data was obtained legitimately in the first place, and that the discovery that it had been mishandled was met with only token objection by Facebook, is not, to put it mildly, confidence-inspiring. If *The Guardian* had never reported on the Cruz campaign’s contract with Cambridge Analytica, would Facebook (or any of us) even know that profile data on so many users was out there? And given that, shouldn’t we be assuming that this same thing — shady mass data-harvesting of Facebook profiles, to be kept on third-party servers — has happened more than once?”

‘Idatity’

Users are growing more aware of the value of their time and eyeballs. They are demanding more privacy and to be rewarded for what was dubbed ‘ idatity’ by musician, entrepreneur, and Director of Creative Innovation for Intel will.i.am at the World Economic Forum in 2014; “Identity and personal data will be vital aspects of living in the future”. (The Economist 2019)

In his piece *Attention Brokers*, White House tech expert and legal scholar Tim Wu describes how attention has been widely recognized as as a commodity, like wheat, pork bellies, or crude oil: “Existing industries.... have long depended on it to drive sales. And the new industries of the 20th century turned it into a form of currency they could mint. Beginning with radio, each new medium would attain its commercial viability through the resale of what attention it could capture in exchange for its ‘free’ content.” (Tim Wu, 2016)

Here’s ‘idatity’ at play – mathematician Jordan Ellenberg reporting on the team algorithms used by US retail store Target: “Guest marketing analytics team at Target correctly inferred based on purchasing data that one of its customers [guest], a teenage girl in

Minnesota, was pregnant, based on an arcane formula involving elevated rates of buying unscented lotion, mineral supplements, and cotton balls. Target started sending her coupons for baby gear, much to the consternation of her father, who, with his puny human inferential power, was still in the dark.” (Slate 2014)

Hacker Noon’s Niharika Singh sought to find out what the big three have on her data, so requested it. “Recently I downloaded the data Facebook, Google, and Apple have about me. You can do it too. It’s very straight forward. It took me about an hour to get data from Facebook and Google but Apple took about a week. The size of zip file I got from Facebook was 144 MB, from Google it was 5.03 GB! Apple gave me files sized merely 5 MB.

“I was shocked to see the contents of the Facebook archive,” reports Singh. “I saw contacts which I deleted years ago, I saw that Facebook knows exactly what stage I am in my life, it has shared my contact information with so many companies; companies I haven’t even heard of! I saw Facebook looked into all the messages I ever exchanged since I joined it. There’s no concept of privacy in this online world. I didn’t even bother downloading the Google archive because I realised what it will have.

VersoView is a privacy-focused platform which rewards users for time spent within the ecosystem.

I’m sure it’ll be x10 more shocking than Facebook.” (Hackernoon 2018)

Google continues to devote significant resources developing its security and privacy tools, long rrecognizing concerns around user privacy, but it’s a conflict they wrestle with, as outlined by Lily Hay Newman who interviewed Douglas Schmidt a computer science researcher at Vanderbilt University who has studied Google’s user data collection and retention policies for *Wired*; “Google does a good job of protecting your data from hackers, protecting you from phishing, making it easier to zero out your search history or go incognito,” says Schmidt, “But their business model is to collect as much data about you as possible and cross-correlate it so they can try to link your online persona with your offline persona. This tracking is just absolutely essential to their business. ‘Surveillance capitalism’ is a perfect phrase for it.” (Wired 2018)

Cookie time

Google is phasing out third-party cookies on Google Chrome – which enjoys a market share of 67% as of March 2021 – as part of its Privacy Sandbox initiative. Cookies will be replaced with FLoC – Federated Learning of Cohorts. Users will be assigned a FLoC, which means your ID

is, technically, anonymous. Brendan Hesse for *Lifehacker* argues that even with FLoC, ‘user privacy’ is still not entirely true.

Apple, no fool in the tech game, sits at the cutting edge of privacy. Privacy is as important as the highly desirable products it creates. Their Safari browser, which accounts for around 18% of the global browser market, uses Intelligent Tracking Prevention (ITP), affecting hundreds of millions of dollars of advertising revenue.

As Apple CEO Tim Cook says: “The truth is, we could make a ton of money if we monetized our customer — if our customer was our product. We’ve elected not to do that.” (Wong 2018)

Users are not defined by their name, age, height, sex, or country – but you are what you read, based on traditional publishing readership data. Users will own their own data and be able to monetize it.

VersoView is a privacy-focused platform which rewards users for time spent within the ecosystem.

SOCIAL TOKENS AND REWARDS

STAKING

Staking is the process of locking VersoView Tokens in a smart contract for a set period, in exchange for a \$VVT reward.

Staking is proven to be an effective and efficient rewards mechanism for blockchain companies to encourage and incentivize users to adopt a platform and engage with content on the platform. However, as an inherently inflationary rewards mechanism, staking programs will result in long-term instability in an ecosystem if not meticulously designed.

VersoView employs a comprehensive, cutting edge set of deflationary mechanisms, tied directly to corporate revenues, to offset token emissions generated by the VersoRewards Staking program, as well to refund and perpetuate the Staking Rewards Pool.

As the platform grows, these mechanisms scale with VersoView, creating ever-increasing stability of the VersoView Token and strengthening the incentive structure for holders of \$VVT.

The VersoRewards Staking program is a critical component to the health of the VersoView platform and serves as the primary reward function for holders of the VersoView Token (\$VVT). With the retail platform release, VersoRewards V2 will encompass dynamic synergies between the open branded ecosystems of our subscribers and the token staking protocol.

Prior to the retail release of VersoView, the VersoRewards Staking V1 Program powered by Ferrum Network will serve as both placeholder and a format to reward and incentivize early adoption of the VersoView Token by our community.

PERKS

VersoRewards users benefit from curated perks supplied by the companies which, as subscribers, utilize the VersoView platform. As the number and diversity of platform subscribers grows, the incentive to acquire and hold VersoView Tokens increases as well due to the ever-expanding list of benefits and rewards available to token holders inside the ecosystem.

As VersoView corporate revenues increase, the total token supply decreases, and the ability to acquire sufficient tokens to qualify for higher value perks gets more and more expensive, creating exclusivity and driving up token demand, while continuing to reward holder loyalty.

VIP NFTS

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social tokens are going to be ‘the next big thing’ for crypto and will grow into a trillion-dollar industry in 5-10 years

SOCIAL TOKENS

Social Tokens are the driving force of the VersoRewards V2 Program. Social Tokens are a type of decentralized token designed around a brand, business, publication or community, that allows for multi-directional monetization of the engagement of those communities.

“RealVision’s Raoul Pal says social tokens are going to be ‘the next big thing’ for crypto and will grow into a trillion-dollar industry in 5-10 years.”
(Business Insider 07-25-21)

Social Tokens offer celebrities, brands, businesses, and publications a new way to engage with their communities and reward that engagement, while monetizing their community in a symbiotic way not previously allowed via traditional rewards mechanisms.

In recent years we have seen the rise of new decentralized financial models, and “Engage-to-Earn” will revolutionize the way users consume content and prioritize how and with whom they commit their digital time. Users will no longer be willing to spend hours of their day on social platforms that exploit them financially, compromise their privacy and censor the content, when alternatives exist.

VersoView’s Publish, Engage, Reward platform offers users a censorship resistant alternative to provide the content and communities that users are looking for while being able to monetize both their time and their personal user data. Social Tokens serve as a fundamental means of exchange within communities while allowing both the subscriber and the user to benefit from this relationship.

“In 2020, COVID-19 forced creators, brands and artists to rethink their fan monetization and engagement strategies. Many turned to virtual engagements and live streaming. Others experimented with platforms like Patreon or tried to double down on monetizing their social media platforms like YouTube and Twitch. In our industry, it was social tokens that made the rare leap from crypto circles to consumer audiences.” (CoinDesk 12-19-2020)

Social Tokens on the VersoView platform are designed to be flexible and allow each subscriber to choose from a variety of predesigned tokenomics models to quickly and professionally mint and release their own branded Social Token that aligns with their needs.

Full customization is available for higher tier subscribers to the platform who require additional levels of complexity, such as an airlines which is utilizing the VersoRewards program to tokenize their frequent flyer mile program and integrate it seamlessly across their digital platforms.

Social Tokens can be minted as either fungible or non-fungible depending on the needs of the subscriber. Certain geographic, legal or financial considerations must be made to determine whether an open or closed token system is ideal for each platform subscriber.

In the later half of 2022, VersoView will launch a decentralized exchange (DEX) on the platform that allows for the listing of all of the open system Social Tokens to be transacted with \$VVT as the primary unit of account.

This added fungibility for VersoView platform Social Tokens creates an unprecedented level of utility and value over the current options for Social Tokens and standard corporate rewards programs.

USE CASES

USE CASES

VersoView’s TAM (Total Addressable Market) is vast.

Example customer profiles include, but are not limited to:

- corporations with single or multiple titles and single or multiple locations
- business-to-business magazines
- brands seeking to reduce their physical printing
- education providers
- business information providers
- directory and newsletter publishers
- consumer book publishers
- consumer magazines
- exhibition, conference and award event organisers
- online publishing businesses
- scientific, technical and professional publishers
- training organisations
- franchises
- consumer brands with marketing material
- sporting, music and other large-scale events
- clubs and societies of any size

PUBLISHERS

- Rapid digital platform
- Beautiful interface
- Income streams
- Social media sharing
- Audio
- Engagement & Rewards
- Branded Social Tokens
- New audiences
- Rich user data
- Low friction onboarding

BRANDS

- Access new audiences
- Rich user data
- Audiences match your profile
- Social media sharing
- Reward audiences / loyalty
- Tailored rewards / offers
- Branded Social Tokens
- Community Engagement & Rewards

USERS

- Privacy
- VersoPlus – discover new content based on your usage and demographics
- Beautiful interface
- Community Engagement & Rewards
- Telegram-style chats about content and brands

AGENCIES

- Rapid digital platform
- Beautiful interface
- Value-added client proposition
- Income stream
- Community Engagement & Rewards
- Low friction onboarding

CORPORATES

- APIs such as DocuSign
- Subscriber management
- Upload all inventory
- Social media sharing
- Audio
- Rich user data
- Privacy
- Low friction onboarding
- Community Engagement & Rewards

COMMUNITIES

- Comment, share and be rewarded for interactions
- Trusted Community Creators
- Find like-minded souls
- Community Engagement & Rewards

EVENTS

- Rapid digital platform
- Beautiful interface
- Social media sharing
- Closed, private groups of any size
- Branded Social Tokens
- Community Engagement & Rewards
- Income streams

EXAMPLES

Total Addressable Market (5 Years)

Avg No of Subscriptions per Publisher = 2



Total Addressable Market (5 Years)

Avg No of Subscriptions per Agency = 3



Total Addressable Market (5 Years)

Avg No of Subscriptions per Company = 1.5



DESIGN AGENCY WITH SME CLIENTS MULTIPLE SUBSCRIPTIONS

Agency Fish is a global design and publishing agency with 25 SME clients who wish to publish their publications and reports on a digital platform.

Agencies that do not have the capability to offer this service will lose business to agencies that can.

Agency Fish would take a Pro Reseller VersoView subscription, which would enable them to produce and manage individual client-branded solutions for each of their clients.

License: Android and iOS apps + online page-turning library –

This is from our direct experience as a design and publishing agency that is currently actively winning work by offering our digital VersoView platform to our clients.

- Multiple licenses, one for each of their clients for their respective current and back catalog of publications. Licenses would range from the lowest ‘Free’ tier to top-tier ‘Pro’.

MULTINATIONAL CORPORATE PRO SUBSCRIPTIONS X 2

NGYN is a global car manufacturer, with factories in multiple locations, and a global network of sales offices.

They have an in-house design department for internal material and contract a design agency for customer-facing published material. Each regional office produces their own local language versions, using local design agencies.

They are looking to allocate more budget to their ‘hero’ consumer-facing titles to increase their brand awareness and sales, and wish to achieve this by reducing print and postage costs when communicating directly with their staff, shareholders, and dealer network.

They can do this by using our push notifications directly through Apps to users’ devices.

Current published material:

- Staff magazine
- Dealer magazine
- Customer lifestyle magazine
- Sales material
- Investor relations material
- Internal reports
- Governance reports
- Annual and interim reports
- Financial results
- Strategy briefings
- Operational reviews

NGYN also wishes for some content to be published in the OpenView format to their existing investor relations website.

NGYN would take a VersoViewPro subscription, which would include a Branded solution for:

License:
Android and iOS Apps + online page-turning library – two Pro licenses:

- one license for their staff, dealer, and investor/stakeholders

– Contains their extensive internal library of staff and dealer magazines, in all languages, and communication for their investors and stakeholders. Each area of the App can only be accessed by a designated group, such as investors. API links OpenView content to existing channels.

- one license for their customer-facing publication

– To contain their customer-facing lifestyle magazine; the design agency use APIs to add in video and other media-rich content.



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The world’s largest open-water race is held in Perth, Western Australia. Each year, The Rottneest Channel Swim sees 2,400 swimmers, solo or in groups, tackle the 19.7km course. They are supported by a plethora of boats and kayakers.

Example customer profiles

EVENTS – MUSIC, SPORTS, BUSINESS... PRO SUBSCRIPTION

An organizer can upload the current and historic inventory of literature.

Participants are emailed out the detail of the bespoke App and, using the identity number and details provided as part of their registration, can enter the ecosphere. This is rich, highly defined data in an enclosed environment.

For The Rottneest Channel Swim, as well as the 2,400 swimmers, there are around 800 support kayaks and boats, as well as crowds of spectators.

The organizer can also invite the support crews into the App.

Benefits to the users:
As well as having a central hub for literature, such as Qualifying Swims, Event Briefings, Boating Procedures, and Training, the VersoView ecosphere allows participants to post their own training schedules, inviting in other participants – for this event, this is a key offering as participants will typically know several other teams, but won’t necessarily have their contact details.

Offering an open invite through VersoView to support crews and swimmers, it’s more likely that a greater number will turn up to train, allowing longer distances to be covered.

For this specific event, organizing longer training swims is an issue, and there will be other issues for other events that mirror this.

Benefits to the organizer:
A central inventory (bespoke App) which contains all literature to support their website (which largely focuses on the next event).

A closed, secure platform to communicate with participants and support crews.

Data-rich user profiles offer the opportunity to sell ad space and earn income, as opposed to posting on a platform such as Facebook, which would otherwise keep the revenue from their rich content.

The Rottneest Channel Swim, for example, would take one Pro license.



THE COVID EFFECT

The Covid pandemic has brought about unprecedented levels of isolation.

Social distancing and lockdowns have detrimentally affected relationships and the perception of empathy towards others.

Covid has also helped society reimagine work and life balance, enabling many to work from home and creating a shift away from the traditional ‘radius’ employment model, where employees would be primarily sourced, or move, a relatively small radius of the office.

Thus new perspectives on well-being are being defined as isolated individuals and groups aim to reconnect.

VersoView is a platform that seeks to connect individuals around the stories, subjects and brands that resonate with them, forging empathetic communities of like-minded souls.



ROLL-OUT STRATEGY

VersoView has collected rich data on readership habits and will specifically first target certain countries that offer the highest possible traction, and are proven to act as a benchmark for further roll-outs.

Australia has long been viewed as a barometer for consumer behavior, with consumer-based services such as Tesla (Powerwall), Sendle (delivery), Instagram (hiding likes), and McDonald’s (McCafé) using the country as a test-bed before rolling out in other territories.

Note Sendle’s email to announce the launch of their US service: “Today we’re taking a new, incredibly exciting step on our Sendle journey. We are launching our carbon neutral delivery service in the United States! Small businesses all over the US can now compete with the big guys, by using a shipping service that is cheaper, simpler, and greener. And it’s all thanks to you, our Australian customers.”

Erika Fry for *Forbes* writes, “When McDonald’s (MCD) and KFC (YUM) wanted to try out new hipster-friendly quinoa-selling restaurant concepts, they first tested the ideas in Australia. They’re not the first. Citigroup is using the country as a proving ground for digital banking tools, AOL (VZN) for ad products, and Coke (KO) for packaging.

“It’s also a top country for new gaming Apps, says German firm Priori Data, with 350 daily launches. Of those, 58 make it onto the charts every day, far more than any other country.”
(Fortune.com 26/10/2015)



TOKENOMICS



\$VVT

VersoView employs a comprehensive, cutting-edge set of deflationary mechanisms, tied directly to corporate revenues, to offset token emissions generated by the VersoRewards Staking program, as well as refunding and perpetuating the Staking Rewards Pool.

VERSOVIEW TOKEN

Token Ticker: \$VVT
Circulating Supply: ~50,000,000
Total Supply: 200,000,000
Token Type: ERC-20
Token Blockchain: Ethereum

TOKENOMICS

Initial launch

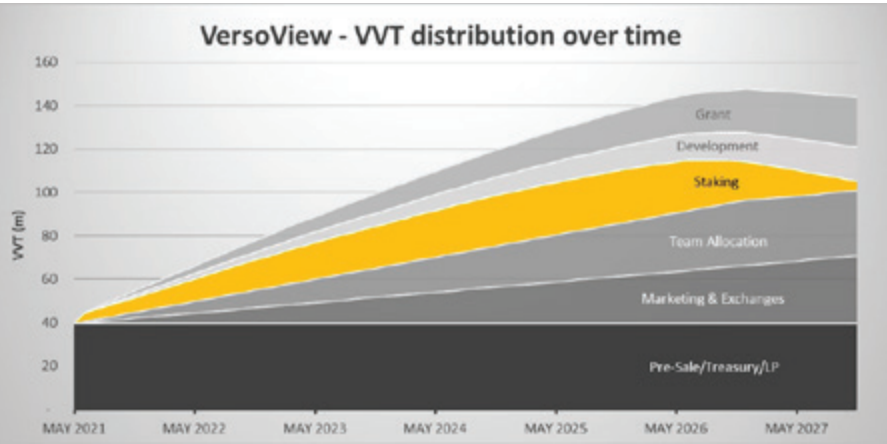
Since the VersoView Token Generation Event (TGE) on December 2, 2020, the team has maintained a commitment to freeze supply at 40,000,000 for the first six months to allow a stable and healthy market to form without added dilution.

Additionally, as there were no incentivized lockups via private or pre-sale of the VersoView Token, there are no pre-sold token unlocks of any kind that affect supply.

When we launched in December of 2020 we did so with very little funding, and no private or public sale rounds. With an effective market cap of just \$200,000 our emissions projections for funding needs suggested that our original supply of 2,000,000,000 might be necessary over the lifespan of the company.

In April 2021, following comprehensive business modeling and emissions analysis, we decided we no longer had need for the total token supply, so permanently reduced surplus supply.

The total circulation was reduced by 90% to 200,000,000 with 1.8bn \$VVT sent to a 0x000 permanent lock address.



\$VVT Emissions
Current projections suggest that the maximum circulating supply, to be reached in 2026, is 150,000,000 \$VVT.

This is due to the interplay between scheduled token emissions and the revenue mechanics which remove tokens from circulation and reallocate them to the VersoRewards Staking Pool (which will re-enter circulation at a later date) as well as permanent locks via 0x0000 address transfers.

\$VVT DISTRIBUTION

REVENUE MECHANICS

Deflationary Mechanics

As per the VersoView Revenue Mechanics, as the retail launch of the VersoView platform begins to drive revenue* to the company, a percentage is diverted to buyback VVT. The impact is a deflationary pressure on both total supply and, to a larger degree, circulating supply.

*Revenues are derived from multiple sources including, but not limited to, tiered platform subscriptions; enterprise platform onboarding; user subscriptions; and advertising.

Advertising

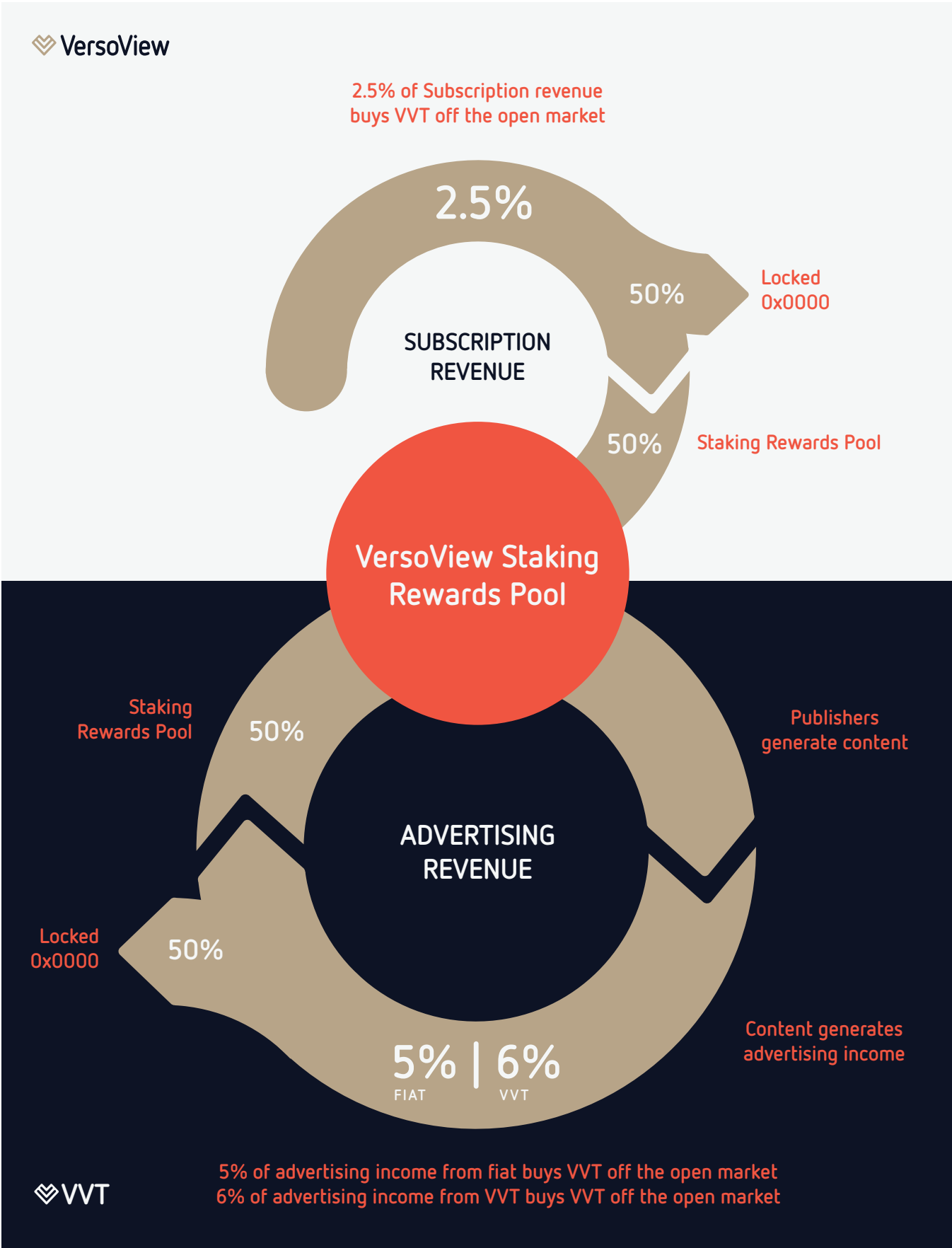
Advertising is a core revenue driver in traditional publishing, and VersoView Premium Subscribers may leverage a diverse range of advertising options, such as Google Ads, as well as conventional direct placements which offer discounts to advertisers when paid in VVT.

Advertising revenue generated via VersoView Free Tier Subscribers is retained by VersoView. A total of 5% of all advertising revenues generated by VersoView in any fiat currency will be used to buy \$VVT from the open market, of which 50% will be permanently locked in a 0x0000 Ethereum address, and 50% will flow into the Staking Rewards Pool.

A total of 6% of advertising revenues generated in VVT will be distributed: 50% will be permanently locked in a 0x0000 Ethereum address, and 50% will flow into the Staking Rewards Pool.

Subscriptions

Application Subscription Revenue is the primary revenue stream for VersoView. A total of 2.5% of all subscription revenues generated by VersoView will be used to buy \$VVT from the open market, of which 50% will be permanently locked in a 0x0000 Ethereum address, and 50% will flow into the Staking Rewards Pool.





FOUNDERS



Julian Jordan
Chief Executive Officer

With over 25 years experience in the publishing industry, Julian is an entrepreneur with a track record of success. Founding and leading several organizations, he has built a career on being able to identify and capitalize on opportunities. Julian has a passion for real world blockchain applications.
julian.jordan@versoview.com



Stephen Peaple
Chief Product Officer

A creative and strategic Director with extensive publishing experience, Steve is responsible for overseeing and guiding the VersoView ecosystem. Often described as a leader who has a keen focus on attention to detail, Steve’s approach to work is empowering and targeted.
steve.peaple@versoview.com

ADVISORY BOARD

- Ignatius Khomasurya**
Director, Place Management, Indonesia
Millet Holdings
- Ajay Bandhu**
Former CEO, PPF Vietnam Finance
Former Head of Personal Banking
Central Europe, HSBC
- Gerald Aburrow**
Former Vice President International
Operations, Warner Bros
- Lyndelle and Chris O’Keefe**
Managing partners at media agency,
Match & Wood.
- Grant O’Connell**
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Communications, Corporate
Governance Risk Pty Ltd
– Risk Management
- Davin Broadbent**
Managing Director,
Proven Marketing
- Ross Chesterfield**
Chief Marketing Officer,
Proven Marketing

ASIA



Herawati Saragih
Director Asia

Based in Jakarta, Indonesia, Herawati has been working in business development for Asian media based enterprises since 2000.

KEY LEADERSHIP TEAM



Col Werner
Chief Financial Officer

Col is a business and financial modeling specialist and key contributor to the company’s financial and strategic direction. He is currently Managing Director and co-founder of Navitas Business Modelling, a Perth-based consultancy which specializes in designing financial and operational models for SMEs, ASX listed and blue chip companies.



Tommo Coumans
Director of Communications

Tommo has been a community manager in various scenes over the past 10 years. Four years ago he fell in love with the blockchain scene and worked for numerous projects as administrator and ambassador. He considers himself the link between company and community and believes that a project needs both to be successful.



Alex Moody
Director of Operations

With an entrepreneurial career spanning two decades and a passion for blockchain-based solutions, Alex bridges the divide between traditional corporate enterprise and the fledgling blockchain industry. Most recently, as CEO of Kinetik Enterprises, Alex scaled a successful global manufacturing and distribution business with dozens of brands sold across several continents. Alex evaluates macro economic trends, identifies product and market opportunities and develops new and innovative brands.

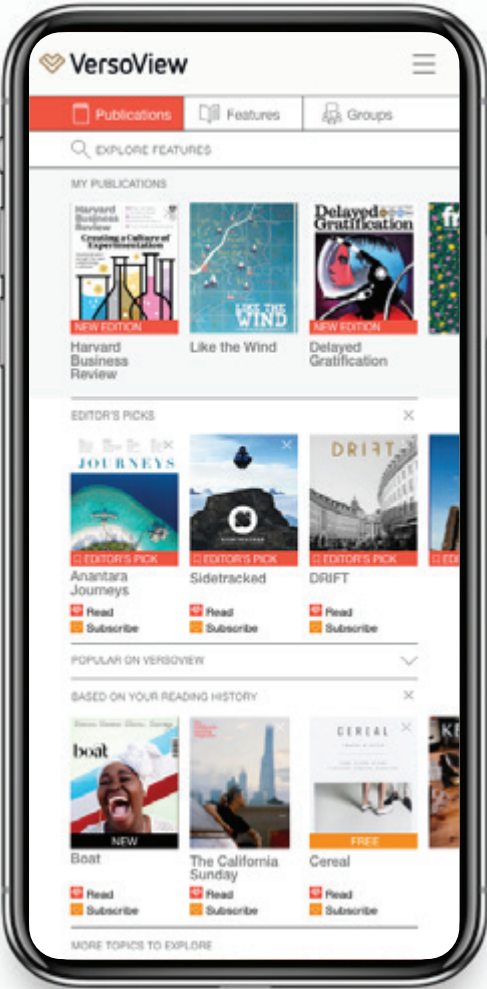


Robbert van der Vleuten MSc
Digital Marketing and Business Innovation/Strategic Advisor

Robbert is a teacher-researcher at Zuyd University of Applied Science (NL) in the field of Digital Marketing & Innovation. Besides being a teacher-researcher, Robbert is an entrepreneur and has worked with several blockchain projects. His expertise lies in the field of marketing and innovative business models with a strong focus on blockchain technology.

ROADMAP

2019	2020	Q1 / Q2 2021	Q3 2021	Q4 2021	2022
VersoView Concept Design	VersoPlus Concept Design	Tokenomics Public Release	Whitepaper Release	Platform Public Beta Launch	VersoRewards VIP NFT Distribution
VersoView Platform Development Starts	VersoRewards Concept Design	VersoRewards V1 Staking Release	Platform Closed Beta Launch	Beta Client Onboarding	VersoView Platform Public Release
OpenView Concept Design	Team Onboarding	Platform Alpha Release (three months early)	Enterprise Client Onboarding	VersoView Social Token Release	VersoRewards V2 Program Launch
US Patent Submission	LitePaper Release	\$VVT Token Supply Reduction			VersoView Content Marketplace
	Friends & Family Seed Funding Round	VersoView.com Site Launch			VersoView Social Token DEX
	VersoView (\$VVT) Token Mint	Bittrex Global CEX Listing			
	Uniswap Exchange Listing	VersoRewards VIP NFT Program Launch			



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